

WHO
KILLED
GALACTICA?

BLADERUNNER: A PICTORIAL PREVIEW

SPECIAL GIANT EDITION #29

June 1982 \$2.95
£1.25 UK

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FANTASTIC FILMS

The Magazine of Imaginative Media

FEATURING:

CONAN THE BARBARIAN



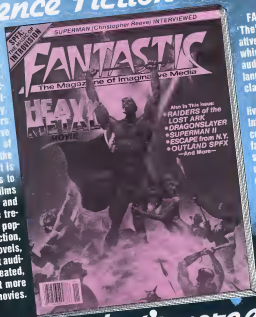
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● **SYD MEAD on BLADERUNNER** ● **JEAN-JACQUES ANNAUD on QUEST FOR FIRE**
● **DON BLUTH and DORS LANPHER on Animating THE SECRET OF NIMH** ● **MORE**



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FANTASTIC FILMS

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GENERAL OFFICES: 21 W Elm Street, Chicago, Illinois 60610. Return postage must accompany all manuscripts, drawings and photographs submitted if they are to be returned and no responsibility can be assumed for unsolicited materials. All rights in letters sent to *Fantastic Films* will be treated as unconditionally assigned for publication. Copyright © 1982 by *Fantastic Films* and *Fantastic Films, Inc.* All rights reserved. *Fantastic Films* is a trademark of *Fantastic Films, Inc.* Trademark registered U.S. Patent & Trademark Office. All rights reserved. Nothing may be reprinted in whole or in part without written permission from the publisher.

FANTASTIC FILMS: (USPS 561-650) (ISSN 0273-7043) June 1982, VOL. 4, NO. 5. Published six times per year by FANTASTIC FILMS, INC., 21 W Elm St., Chicago IL 60610. Second class postage. Rates paid at Chicago, IL and additional mailing office. Postmaster send form 3579 to FANTASTIC FILMS Magazine, PO Box 245 MI, Morris, IL 61054. Subscriptions: in the U.S., \$15.00 per year, Canadian, \$17.25 per year, Foreign, \$23.00 per year. Printed in the USA.



Please address all comments, suggestions, corrections, complaints, footnotes, explanations, threats and promises of glory to **Fantastic Films Letters, 21 W. Elm St., Chicago, Illinois 60610.**

REMEMBER ME?

Remember me? I'm the guy who gave you that wonderful analysis of *Soylent Green* in issue #20. I've fired off a missive or two at you since then, but it seems as if I've been shooting into a good-sized collapse, as none of them have been published so far. Anyway...

First off, why are so many of the letters you publish so weird? I'm not just talking about such gems of wit as A. Muno's "Rebel Speculation", I also refer to the ilk of B. La-tourneau, who is actually stupid enough to agree with Jonathan Ackers that the great *Forbidden Planet* is garbage. It's a good thing you don't print your readers' addresses, or I might be tempted to visit their respective homes and shoot them through the temples.

But actually, it's your coverage of *Heavy Metal* and *Escape* from New York that has prompted this letter. In the case of the former, you've given more coverage in one detailed article than either *Starlog* or *Cinefantastique* have with several issues. As to the latter, your article on *Escape* was excellent. It also had plenty of good pictures, especially the one with Adrienne Barbeau. Any chance of your getting an interview with her? You've already talked to her husband. You know him, he directed *Escape*, and he did a nice little film called *Halloweena* couple years back.

I also like the features you do on little known pictures from the past like *The Monster That Challenged the World* and "The Best of the Worst" series. I remember many of these low-mileage turkeys from my innocent years, which offered lots of uncult lunacy for my entertainment. Please keep these features coming, since they give FF that little something special.

And last but not least, your interview with Christopher Reeve and your article on *Raiders of the Lost Ark* was superb. That should say it all. Snake Plissken Rules, OK? Mitchell B. Craig Lancaster, SC 29720

WHAT'S GOOD FOR YOU!

Dear Sirs,

I recently ordered a couple of back issues from my local store, one of which was issue 15. I found the article on 2000 A.D. comic most enjoyable, and in my opinion, was the best part of the whole mag.

2000 A.D. has achieved a huge following in England, and has won many awards. It has even inspired me and my friend to actually make film versions of the original stories. While he has been busy on a version of "Invasion," I have recently been post-producing a film based on one of 2000's very latest successes, *Menace to the Warlock*. The highly original plot (written for the comic by Pat Mills) concerns the human race of the far future, a race of dedicated to the destruction of all alien life. The *Alien Rebellion* is led by the devilish, but heroic, Nemesis, who constantly fights against the evil ruler of the humans, Torgemada and the evil

Washington, and I have alot of time on my hands. I do think of what is really out there in space, and it's possible for another planet to be trying to get here to earth. Of all the science fiction shows, I think that the *Battlestar Galactica* series is more realistic than *Star Wars* or *Star Trek*. And if it is possible for a ship of that calibre to reach us here on earth, I think it's important that some of us know what to expect.

I would appreciate any information that anyone could send me being in the penitentiary, my salary is not all that great. Thanks William Thomas Fogg #236251 PO Box 520 3-A-4

Walla Walla, Washington 99062



Terminators (a space-age BS) the film version is animated, and guest-stars the giant black tyrannosaur Satanus, who first appeared in an early Judge Dredd story. The Satanus animation model is built by Chris Harper, who is currently working on the puppets for *Thorogor in the Valley of Demons*.

To finish off, I say to all you readers out there: Buy 2000 A.D. comic, if you know what's good for you!

Yours sincerely, Tony Luke Newcastle upon Tyne, England

WALLA WALLA WATCHER

Since *Battlestar Galactica* has been put back on television I have become very interested in the series. I got to watch it three times on the weekends, Saturday and Sunday. What I am most interested in is the construction of the *Battlestar*; what makes it run, how many personnel are aboard it, and information about the *Vipers of the Battlestar*.

I am in the Washington State Penitentiary here in Walla Walla,

CANADIAN KUDOS

A fantastic thanks to Aimee Horning for her article *The Heavy Metal Movie*, An Experiment in State of the Art Animation and Michael Stein for his very interesting and very informing interview with sequence director John Bruno (November #1) because it has deepened my appreciation to all the very talented animators who were involved with the making of *Heavy Metal*, which is a fantastic visual and audio experience! But is it possible to be entranced by an animated character "Tarna" who is very attractive, very beautiful, blonde, very healthy and intelligent. For your readers information, there has been a book published called "The Art of The Movie *Heavy Metal*", Animation for the Eighties" by Carol Macsek which is a fascinating tour of the strange and exciting world of the movie.

I would also like to add another thanks to Blake Mitchell and Jim Ferguson for their article on the movie *Escape From New York* which is also a fantastic audio and visual experience!

A Muno Mississauga Ontario Canada

SHORT SHOUT

Dear FF I am a science fiction buff. I thought *The Empire Strikes Back* was very good, even though Alex Eisenstein didn't. He does not go with the flow, but that's his business. I don't much agree with him, but he did bring up some good points that I wouldn't have noticed (Now I wish I hadn't!). Mr. Eisenstein, if you are reading this letter, I just want to say that you probably know as well as I do, that that article was asking for a lot of letters that aren't exactly agreeing with you! Much worse than this one too! As for the rest of you people, keep up the good work! Patricia Gadcock NY, NY 10021

FORCEFUL FAN

I bought your magazine for the first time a while ago (FF #25), and I felt compelled to write to you about a few things.

First of all, I must say I was surprised and pleased to find there are other people besides myself who really think about the *Star Wars* saga. They don't just think of them as forms of entertainment (although they are), but they really contemplate the Force.

I feel your magazine is of the highest quality; however, I must point out a few things about Mr. Eisenstein's article on the *Star Wars* saga.

In the first column he commented on the fact that the climax in *Empire* was not built up to, and that it left its audience uncertain. Because the climax was not built up to, it was even more of a surprise. Also, Mr. Lucas wanted to leave the audience a little uncertain, so they would be sure to anticipate the third movie, *Revenge of the Jedi*.

Another comment your critic made was about how unlikely Yoda was to be a Jedi master. I have never heard of any law saying a Jedi must be a human. Perhaps our gnomish friend has an advantage. Would you think he was a Jedi if you met him in the cantina on Tatooine or in *Cloud City*?

Mr. Eisenstein told of how Luke sensed his friends were in trouble at *Cloud City*, and wondered why he didn't feel anything when Han was being chased by Imperials. The fact is that Yoda taught Luke how to see the future or past at the time that Han was meeting Lando. I think it would've been a little late if

(Continued on page 8)

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by BLAKE MITCHELL and JAMES FERGUSON

MYSTERY CELEBRITY RETURNS FROM MONGO...

Actress Jean Rogers, famous for her role as Dale Arden in the Flash Gordon serials of some years back, was recently revealed to be the mystery celebrity whose name was locked in WGN talk show host Wally Phillips' little "black box." Phillips had dared listeners of his Chicago radio show, especially "so-called-psychics," to guess the name he had hidden away. But when the time came to reveal the mystery personality, the real Ms. Rogers was nowhere to be found. A private detective was hired to locate our favorite space-opera heroine, but the Actors Guild Directory had her listed as having died in 1970. Eventually though, she was located and flown to Chicago for the occasion. Upon arriving, she invited Fantastic Films publisher



Jean Rogers poses with two friends in Chicago (Michael Stein, publisher of Fantastic Films stands at right. WGN DJ Wally Phillips looks amazed at a familiar magazine.)



Michael Stein and other favorite fan friends to attend a brunch in her honor. The media in attendance were amazed that we had

known all along where Ms. Rogers was. It only they had read the "interview with Dale Arden" in FF #8. Well, they have now.

FOUNDATION GETS DRIVING STING...

David S. Ward hasn't been idle since his Oscar winning *The Sting* in 1973. In fact his latest film *Gunnery Rows* climbing the box office charts, and he's just finished the script for Universal's newest thriller *Operator* to be shot in New York this year. Now he's announced that he next plans to direct Michael Phillips' *The Foundation*, conceived as a six-hour theatrical film to be released in three parts concurrently. With the whole three-picture project budgeted at thirty million, he concedes it will be a hard sell to the studios. The alternative of condensing the material into one film, "wouldn't do justice to author Isaac Asimov's work and I can't and won't do that," says Ward. Bravo David!



IN MEMORIAM... Author Philip K. Dick, author of *Do Androids Dream of Electric Sheep*, the novel upon which Ridley Scott's new movie *Blade Runner* is based, died this last March. His presence will be greatly missed in the SF community and it is terribly regretful that he will not be able to see the final result of his labors on film.

RETURN OF THE SEATTLE SAUCERS...

Once every year Seattle residents are visited by extraterrestrials. And they couldn't be happier, or calmer about it. Thanks to the efforts of a group of enterprising individuals lead by Norman Langill, known as the "One Real Vaudeville Show", Seattle's Expo center, scene of a World's Fair some years back, becomes the landing/launch pad for an entire month of galactic goings on. For the past five years Norm and his hearty crew, aided and abetted by the city of Seattle, as well as the owners of the world famous Space Needle, various media people and the city's own good citizens have put on this month long extravaganza. The opening gambit for this SF marathon comes when the city fathers gather around the Needle for the lighting ceremony. They throw the switch and suddenly Seattle has a gigantic UFO hovering over their city that even George Lucas would be proud of. For the next twenty-odd (no pun intended) days the Needle's display area is thrown open to the public, complete with exhibitions put on by the major film companies from Hollywood extolling the virtues of their latest productions. This year Conan the Barbarian, elbowed Ridley Scott's *Blade Runner*, who parked next to Fox's caveman epic *Quest For Fire* while around the corner sets and miniatures from Universal's fantasy world of *Dark Crystal* lurked. Saving the best for last, the final three days of the event saw guests like James Doohan, Conan's lady far Sandahl Bergman, filmmaker Jack Arnold, illustrator William Stout, Dr. J. Allen Hynek, writers like Marion Zimmer



Alan Brandon, star of seven episodes of *Rocky Jones and the Space Police Patrol*, poses in the costume used by Louisa Lewis. Photograph by Mary Kay Smith.

Bradley, Poul Anderson, Mildred Downey Broxon, F.M. Busby and Fantastic Films own Blake Mitchell all vying for center stage. A favorite of the Expo audiences is the ongoing *Rocky Jones and the Space Police Patrol*. This year the seventh episode of this original comic space opera revealed the awful *Revenge of the Son of Mr. Potatohead*. We won't give away the plot but James "Scotty" Doohan beamed in at just the wrong time and Blake Mitchell got fired for fixing the potato races. Don't try to figure it out, just wait until it comes out in paperback. Anyway by the time all the events had roared to a conclusion somewhere in the neighborhood of seventy-thousand folks had enjoyed the yearly happening.

LUCAS LANDS IN YUMA...

Recently a story crossed our desks that nobody wants to talk about. Construction on a set some 15 miles west of Yuma Arizona on the sand dunes of California's Imperial valley is underway for a new Lucasfilm Ltd. project due to start shooting in April. The set for *BLUE HARVEST* a horror film tentatively scheduled for a Halloween 1983 release, actually began being built last December, according to Bill MacCallum, director of Arizona's office of motion picture development. He was unable to shed any further light on the project. When interested parties contacted Sidney Gens, senior VP of Marketing for Lucasfilm, he would only confirm that the picture had heretofore been unannounced but would give no further details. Luke Skywalker as an axe-murderer? Now, couldn't he.

I DIDN'T KNOW THAT... Is a phrase which is being heard a lot around Lucasland of late, admitted *Revenge of the Jedi* producer Howard Kazanjian revealing. "Many employees at Lucasfilm don't even know it yet, but George has been in contact with Alec Guinness for several years. He's read this new script and we're happy to say he'll be back." He adds with a broad smile, "Guinness will begin work in March. It's great to have him back." When asked for an explanation for Ben Kenobi's return from the dead, Kazanjian laughed, "Our 'dead' is a different thing." In addition to the regulars, many new "interesting" mechanical characters will be appearing in *Jedi*. One of them is already at the merchant.

(Continued on page 22)

CINEFANTASTIQUE PRESENTS ANOTHER EXCLUSIVE DOUBLE ISSUE!

THE FILMING OF

CONAN

Come travel with us into the Hyborian Age

You can't see *Conan The Barbarian* until May 14, but you can step into the Hyborian Age right now in the current issue of CINEFANTASTIQUE, the review of horror, fantasy and science fiction films.

While other film magazines might be content to cover the filming of *Conan* merely by traveling to a local publicity office, CINEFANTASTIQUE sent one of its top writers to Madrid, more than 7,000 miles from home, to discover first-hand what was going on.

In our exclusive 96-page double issue (counts as two issues on all subscriptions) you'll meet key members of the film's cast and crew. You'll talk with director John Milius about the scope and origins of the *Conan* myth, and you'll see production designer Ron Cobb's concepts for the recreation of the epic fantasy world of Robert E. Howard.

You'll learn the secrets of Nick Alder's 36-foot mechanical snake, and you'll chat with the film's stars: former bodybuilder Arnold Schwarzenegger as *Conan*, the *Barbarian*, Sandahl Bergman as *Conan's* lover Valeria and Gerry Lopez as his fellow adventurer, Subotai.

It's a personal glimpse behind the scenes

In all, we completed more than 20 in-depth interviews. But our article is more than just facts, figures and quotes. It's an intimate look at the making of a fantasy epic by someone who was there.

You'll read about the freak accidents that almost knocked Arnold Schwarzenegger and Sandahl Bergman out of the production. Effects technicians Peter Kuran, Richard Edlund and Jim Danforth explain and illustrate how the film's amazing postproduction optical effects were completed.

Propmaster Tim Huchthausen talks about making the film's authentic swords and weaponry. Stunt coordinator Terry Leonard—who also handled the stunts for *Reiders of the Lost Ark*—reveals the dangers in staging the film's battles and swordplay action. In short, it's everything you'll want to know about

bringing Robert E. Howard's fantasy hero to the screen.

Conan...and a lot more

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REACTION

(Continued from page 4)

Luke sensed the trouble and went to help.

Your critic asked about Vader's ability to move objects, and wondered why Vader did not just disarm Luke. I could just imagine Vader disarming Luke, then Luke disarming Vader. Not too much would get done.

Mr. Eisenstein wondered how Leia all of a sudden developed telepathic power to hear Luke's cries for help. How do we know it wasn't Luke using "The Force" to communicate to the princess?

"to quote George Lucas himself, 'The Force is what you perceive it to be, and it is always changing.'" A very interesting statement, I'd say Linda Schubert Springfield, Virginia

THANKS FOR THE TRASH

Thanks for trashing Attack of the 50 Foot Woman in your August issue. I enjoyed it immensely. At the end of the article you asked if I have any films to burn, I have a number of them, but moreover I'd like to burn their directors.

When people talk about bad directors the name Al Adamson never seems to come up. And yet this so-called artist produced a number of atrocious horror and science fiction films in the early seventies and late sixties. People tend to single out Edward D. Wood Jr. (Plan 9 From Outer Space), Phil Tucker (Robot Monster), Del Tenny (The Horror of Party Beach) and even Roger Corman (unjustly so) as some of the worst directors of the sci-horror genre.

Adamson, however almost always seems to escape criticism. That's why I'd like to blow the whistle on this school-master whose films are on my all-time worst list. Most of his films were released by

(Continued on page 22)

Read-OUT

Fantastic Films Critiques a Few of the Newest SF Literary Releases

BOOK REVIEWS BY BLAKE MITCHELL

A NICE PLACE TO LIVE, author Robert C. Sloane. Trade paperback. 4.95 Crown Publishers, Inc.

On the back jacket of this book there is a question, "Do you know who your neighbors are?" In an age when people find it hard, if not impossible to know themselves, this might seem a silly question. Hold on, it gets sillier. I for one am a fan of those books that take us into the lives of a "normal" family who, upon purchasing or renting their new home or apartments, find that there is another tenant waiting for them. I personally revel in all the "cold spots", self-motivating rocking chairs, haunted swinging doors and assorted flying bric-a-brac. So upon reading the back cover of this book, I shivered happily at the prospect of several hours of perverse pleasure at someone else's discomfort at the hands of these menacing "bumps in the night".

I don't know, maybe I have become spoiled, but I was expecting some horrible demonic force, maybe even the Old Man himself, to turn up. And it might have been better if he had. Because what I do get for my efforts is somewhat hard to swallow. Trolls? Yes, I said trolls, I'm sorry Mr. Sloane, but I have grown up fortified by the knowledge that trolls live under bridges, not in the suburbs, and are more of a danger to small billy goats than to people. Although the activities of these creatures are chronicled with a fairly creative

hand, I still felt cheated and more than a little bit silly. After all I had nearly ruined my eyesight for this. If you have a passing fancy for the gruff life in this case, big villians, then this may just be your cup of witches brew. But if scier stuff is what you seek, try the six o'clock news.

NIGHT PROBE, author Clive Cussler. Hardcover 13.95 publisher Bantam Books.

If you have never read anything by Clive Cussler before, do yourself a favor and ignore the jacket cover, especially the part that screams at you "By the author of Raise the Titanic!" Mister Cussler is a modern master of the spy-thriller-what-have-you. The year is 1989 and America's energy crisis has reached critical proportions. Canada is on the verge of a separatist revolution, terrorists are afoot. Heidi Miligan, an American Naval commander, accidentally discovers an obscure treaty between American and Canada which could solve all of America's problems. Getting to a copy of this treaty, which both Britain and Canada disallow, is going to be a bit sticky. It seems that through a series of events, (so tangled to go into in this short a space), the last two surviving copies of the treaty are both underwater. One in a passanger liner and the other in a train, both of which sank some 75 years ago. But that is the easy part. From

there on out things get really tricky and just to make things even more interesting, Cussler throws in ghost trains, assassinations and even resurrects James Bond. No kidding. All of which he does with such skill and general glee, that it is a real pleasure for the reader to allow themselves to become engrossed. If it has been a long time since you've read a nifty spy yarn, do yourself a favor and try this one.

IF YOU COULD SEE ME NOW, author Peter Straub. Paperback 2.75 publishers Pocket Books.

If you couldn't tell by the title, but the author's name seems familiar, you may recognize the fact that this is another one of those (as publishing houses like to call them) "psychological thrillers." Peter Straub was responsible for the best seller some months ago, *Ghost Story* which has been made into a film by Universal. Now, since I did read *Ghost Story* and enjoyed it and felt that I still needed to fill my quota of chills for the month, I plunged happily into this one. (Let me digress for one moment. On the back of this book is a capsule review by Stephen King who has some very nice things to say about it. And on several occasions I have seen reviews similar to this one by Mr. King or numerous other authors on the backs of books that I have considered purchasing. A painful large number of times those reviews have sent me searching for my wallet only later to be sorely tempted to write these authors and ask for my money back. I ignored the review and bought it anyway. But his time the review was right.)

The story is about one Miles Teagarden and his cousin Alison Greening who make a pledge one night to return to that same spot 20 years later. No matter what. What happens next is an incident that remains buried in Miles' subconscious for those two decades. One month before the time of their promised reunion, Miles finds himself forced to fulfill their promise.

It was once said by a very wise man, I suppose that you can't ever go home. And Miles would have done well to remember that. He returns to his hometown only to find that even the flora is hostile to him. Which is enough to give anyone a bad attitude, but Miles is such a namby-pamby character that three-quarters of the way through the book, after nearly everyone in town has taken a hell of a choice swings at him you feel you want to take a swipe at him as well. It is also about this time that we discover that Alison was killed on the night they made the vow of reunion. But it's hard to keep a good woman down. She's coming back anyway. This has to be one of the few times I have found myself rooting for the ghost. And after all the aggravation I suffered with Miles I actually found myself smiling at the end of the book, ready to forgive Peter for any angry thoughts I might have been having in his direction.



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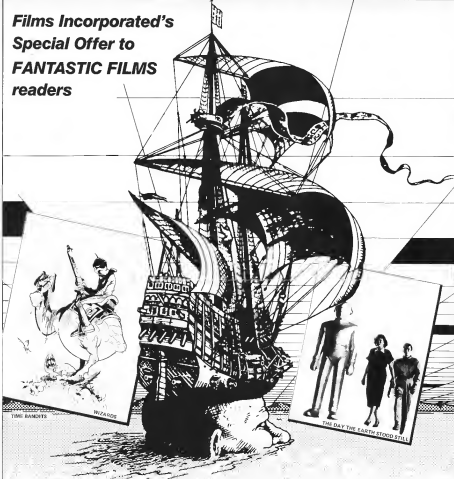
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An Interview with
PRODUCTION DESIGNER RON COBB

by **BLAKE MITCHELL** and **JIM FERGUSON**

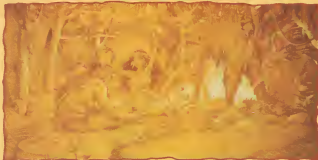


All photos this page - 1981 Ron Cobb/Jacqueline Carr

Ron Cobb first came to prominence as a satirical cartoonist for the LA Free Press in the Sixties. Branching out into films he was asked by friends to design the space ship of the same name for the SF cult classic *Dark Star*. Word of his talents reached the creators of *Star Wars* and soon he was sketching designs for the aliens in the now famous Mos Eisley Cantina sequence. Cobb continued in films by conceptualizing the spaceship *Nostromo* for Ridley Scott's *Alien* and designing interiors for the *Mothership in Spielberg's E.T.: The Extra-Terrestrial*. After working on *Raiders of the Lost Ark*, he was assigned to the post of production designer for director John Milius' new sword and sorcery epic *Conan, the Barbarian*.

FF: You had just finished working on Ridley Scott's *Alien* when you became involved with *Conan*. How did that come about?

COBB: Essentially, it happened through John Millus, who was an acquaintance of mine, and who eventually became the director of *Conan*. He had always been interested in my painting and had said that someday he wanted to work with me on a film. Since *Alien* was wrapping, he expressed an interest in having me design a film for him. I gave him a call and found that he was in the midst of writing a new screenplay for a film tentatively titled *One Half the Sky*, sort of a "mountain man" movie, an old-time western that had a Conan or Wagnerian feel to it. It was the story of Jediah Smith, the first white trapper to cross the Rocky s into



Conan in the home of the Wolf Witch.



Conan running from the aftermath.



Conan defeats an opponent in the pit.

California. Lewis and Clark had done it a few years before, but much further north. I was ready to plunge into production design, but John wasn't quite ready to start as he was going to be off on a trip to Europe and wouldn't be back for a month. During this time I was also approached by Bob Greenburg for Ed Pressman. The Conan project was finally underway and they had signed Arnold Schwarzenegger. They asked me to do some concept drawings until John came back, and I said fine.

Now, I wasn't all that familiar with Conan. I'm familiar with the property,

but I'd never really delved into the Howard mythos or read the Conan stories before. But when I did, certain aspects really intrigued me. So I did a series of paintings from the original Oliver Stone script. They're still around somewhere and were incorporated into the project later I'd spent about a month on painting and discussions, then John came back and I switched back over to the mountain man movie. I worked on it for quite some time. John was doing it for Dino DeLaurentis. But John was also hearing distant stirrings about the Conan project and it was something he had always wanted to do. He had been offered it once when he was in the middle of Big Wednesday, and when Ed Pressman heard that John was interested, mostly through me, I had kind of passed the information on, they shot the Oliver Stone script over to John's office and left it on his desk. He read it through, then dramatically emerged from his office and announced, "Nobody can make this picture but me! Get Ed Pressman on the phone!" So I

found myself back on Conan, but this time with John. Since he was working for Dino on One Half the Sky, he approached Dino with the idea of switching to Conan, something I felt Dino might have considered more commercial, as he wasn't quite sure about the mountain man movie. He certainly was pleased, and they temporarily shelved the mountain man movie.

The whole package came with Arnold, but of course John wanted to rewrite it. It's very much John's policy that he directs what he writes, so he collaborated with Oliver Stone on a new script, and we were off and running.

FF: Does the final script that you shot contain any of Oliver Stone's work?


COBB: There are remnants of the

basic framework that Oliver Stone established, but it was a foregone conclusion that, step-by-step, John would make it almost totally his. Everything was modified, to some degree, from the first script.

FF: While all these rewrites were occurring, what were you up to?

COBB: John was always keen on the overall vision of how I saw things. He wanted me to start very early, before the script was even clear, generating images, architecture, ancient world costumes, helmets, weapons, etc. So there were many months of creating this kind of imagery. Sometimes we'd find a plot element emerging out of some of the designs. While it wasn't always practical to have someone like me on a film that early, long before there's a script, John wanted me to be wholly involved in his conceptualization of the film, and I think it helped in the writing.

FF: Did he set parameters for you



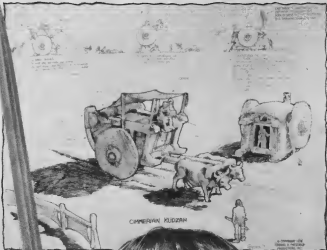
Photos; an early preproduction sketch of Thulsa Doom's mountaintop castle surrounded by countryside. Insert, upper right, Ron Cobb's idea for portable Cimmerian Kudzahs or hut-like dwellings. The upper miniature sketches show in detail how the Kudzah is converted into a stationary domicile. Lower right, Conan raises the sword made by his father (and designed by Ron Cobb).

in your design work? Was your creativity ever inhibited?

COBB: John never set parameters. We'd discuss things and he'd come up with images, but then he'd leave the realization completely up to me.

FF: There's an inscription on Conan's sword, the one his father made for him as a boy. What is it?

COBB: That sword and the inscription on it was one of the first projects we knew we could design without the need of the script. I felt that the sword that Conan's father made for him, needed to be covered in rune-like inscriptions and naturalistic symbolism. So we sat down and thought through what Conan's people, the Cimmerians, were like. I felt that we should use animal-like forms and I came up with the elk's skull with the curved-down antlers as the guard of the sword, and the pommel being sort of a hoof. As we got to the point of engraving the blade, I felt it was important that it say something meaningful and John wrote "Suffer No Guilt Yb Who Whields This





Photos: Top, Conan stands at the edge of the pit in full pit fighter armor. Left bottom, dancers and wrestlers share the same floor in Hyborian tavern. Opposite page, top down, soldiers of Set (pose their standards on horseback; one of Thalon Doom's henchmen carries a glass mallet), Conan's mother shields her son.

Sword In The Name Of Crom. "John wanted it to be readable because it would be a close up in the film. But I couldn't abide it being written in English, so I invented a script that actually was English and could be read, but you had to look at it twice before you realized it. So from every other angle it looks runic and strange. Most people found it delightful to discover that it really was English."

FP: In Conan, symbols play a large part in your designs. Why?

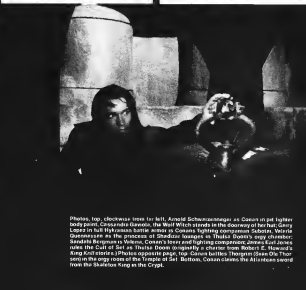
COBB: I've always been fascinated in the power of symbols. Symbols play an important part in ancient societies. I felt that it was important to work with that in mind. To develop a kind of symbol language, nothing really profound, but it was an interesting way to come up with evocative shapes for the sets and the motifs for the religion of the Cult of Set. One of the first and most important symbols which we needed to design was one which would symbolize the Cult of Set that Conan sees as a young child and which is indelibly impressed



on his mind. We had to come up with something very crisp and dramatic, and eventually cooked up the double-headed snake with the black moon and the black sun. John liked this very much and incorporated it into the script. It became the symbol of the Cult of Set. I didn't really read much of Howard's ideas about the Cult of Set, but amazingly came up with pretty much the same thing that he did. It was completely parallel because he symbolized it with a twin pair of snakes.

FF: Weren't you also involved in the costume design?

COBB: Initially John wanted me to do all the costumes as well, and I gave it a try. But eventually we had to hire another costume designer to supervise the department because I just couldn't be there enough, as I was also constantly needed on the set. John Bloomfield was our costume designer. I bowed about a third of the way into the key costumes, and when it got down to the minor characters and extras and some additional costumes for



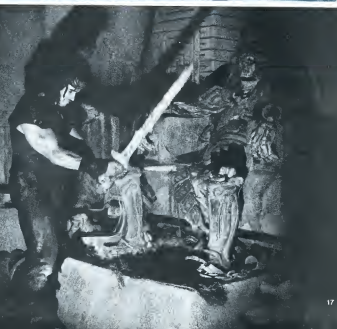
Photos, top, clockwise from far left, Arnold Schwarzenegger as Conan in pit fighter body paint; Cassandra Gawron, the Wolf Witch stands in the doorway of her hut; Gary Lopez in full Hykmanian battle armor as Conan's fighting companion Sebtor; Valerie Quennessen as the princess of Shadizar, looking up in Thulsa Doom's ivory chamber; Sandahl Bergman is Vellena, Conan's lover and fighting companion; James Earl Jones rules the Cult of Set as Thulsa Doom (originally a character from Robert E. Howard's King Kull stories) Photos opposite page, top, Conan battles Thorgrin (Sean Die Thorsen) in the ogg roses of the Temple of Set. Bottom, Conan clanks the Atlantean sword from the Skeleton King in the Crypt.



the major roles, I just didn't have the time. I did some of the key costumes for the principles and some of the initial designs, but the bulk of the costumes are John Bloomfield's. They wanted to give me some sort of costume credit but I turned it down, John as the sole credit and he really deserves it. I can't believe the amount of work he did. We had thousands and thousands of costumes. Whether it was just mixing and matching from costume houses to give things a different look or designing from the ground up, they were excellent.

FF: You were originally supposed to shoot Conan in Yugoslavia but then you moved to Spain. Why was this, and did it cause any problems?

COBB: There were numerous negotiations between Dino and the Yugoslavian government, but what concerned us most was that Conan was such an elaborate film to try to shoot there. Large quantities of new materials would be needed. Fiberglass and new plastics and foams would all have to be brought in, as they couldn't be found there. There were also difficulties in importing large quantities of exotic chemicals. Most film companies that have filmed in Yugoslavia in the past, have done so using natural settings and haven't done a great deal of special effects





All photos this page © 1991 Dino De Laurentiis Corp.



or elaborate set designs. They just dressed up an old town and shot a World War II movie or some similar thing. Like *Fiddler on the Roof*, where the few sets to be built were constructed out of traditional materials. But we needed simulated marble, light weight weaponry and armor that had to be made out of plastics and fiberglass. Also, we weren't completely in control of the labor situation, and we didn't have the flexibility to determine that certain things be done by a certain time. So, because so many production problems were beginning to add up, we decided to move to Spain. John had worked there before on *The Wind and the Lion*, and knew that they had more experience working on elaborate films.

FF: So it turned out better for you after all?

COBB: We thought it was a better move overall. While some of the locations in Yugoslavia were wonderful and were in some ways superior to the ones we found in Spain, other locations were superior in Spain, so it was a tradeoff.

FF: Weren't there some 50 sets you were responsible for?

COBB: Yes, I certainly was! That was the scariest but most stimulating part of being involved in *Conan*. John insisted that I immerse myself in every design of absolutely every square foot of every set. Every swirl of marble, every angle on every banner, so I really ran myself ragged. The final design concepts were left entirely up to me. We built some very unusual interiors and exteriors. And a lot of it was a gamble as to whether it would look as good three dimensionally as it did in the plans and drawings. The craftsmen and laborers in Spain were excellent. They have incredible abilities. We modified many already existing sets. I wanted to build the Hyborian world totally from scratch, but try as we might, we couldn't stretch the budget that far.

FF: Didn't you also direct part of the film?

COBB: Yes, unofficially John gave me the opportunity to do some of the second unit directing. Picking up odd shots, or where he wanted a particular look. I did some of the horses crossing the sand, someone walking across the strange landscapes, some of the title sequences, also the making of the sword.

FF: Isn't there a "humorous" be-



Photos opposite page clockwise from top left, a frontal view of the mountain-top entrance to the temple of the Cult of Set, The Wheel of Pain being turned by young Conan and other Cimmerians slave children taken during the raid on their village, a Ventr rider in full battle armor; a mounted warrior from the Cult of Set attacks Subotai; two of Conan's more ferocious opponents, armed and ready, Valeria (Sandrine Bergman) is backed up against a wall; Conan photo; Conan (Arnold Schwarzenegger) stands ready with a giant bladed axe. Photos above, top left, Conan in pit fighter makeup, top right, Valeria tends to the wounded Conan; center, vultures descend upon Conan where he is crucified to a tree, bottom, Conan and Subotai (Gerry Lopez) walk through a crowded market place.

Art photos: Bob D'Amico; © 1982 Dino De Laurentiis Corp.

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hind-the-scenes story about two elephants?

COBB: Well, yes. In one of the city squares, we wanted all kinds of creatures. Goats, pigs, camels, and someone said that there were elephants in Spain so I put in an order for two (Chuckles) So, on the day of shooting we had these two elephants. And they turned out to be members of the opposite sex. And they became amorous in each other in the middle of the shot. It's really something to be sitting there having all these people ready and be stopped by these great hulking mountains. Unlucky you won't be able to see that in the film but it was a showstopper to say the least. To get the shot we eventually had to peg them a respectable distance apart.

FF: How did you feel about Arnold Schwarzenegger as Conan?

COBB: I knew that the role would be extremely challenging, and I wasn't actually sure before meeting Arnold that he would have the right look. Bodybuilding physiques are very often "overfunctional." They don't always convey a functional workability. But I was delighted to find that Arnold was totally aware of this and had gone into special training for the film. When we met he had trimmed down to a very functional build. He looks terrific and John was convinced that he had the look. When we got to Spain, he looked good on the set, good in the costume, and even better on the screen.

FF: Is there any truth to the rumor that Arnold's voice has been overdubbed in the film?

COBB: Universal and Dino were worried about him being completely understood, because he still has a rather thick Austrian accent. John didn't think it was necessary or appropriate, but as of this moment I really couldn't say. What has happened is that Arnold was going to narrate the film and rather than go with that, John compromised and agreed on a different concept. Instead, we have Mako, the actor who plays the wizard in the film, narrate, because there was some concern as to whether the audience could fully understand Arnold's accent. But Arnold, speaking for himself on screen, is still Arnold. I believe John was very keen to have his accent. He felt it fit the picture.

FF: Wasn't the original budget of Conan set at \$20 million?

COBB: There was a general agreement to hold it to \$17 million. It was going up and down for awhile but the desire was to hold it to \$17. I'm not sure, but I think it crept up a bit, towards \$20 million.

FF: Who will be doing the score?

COBB: Basil Poledouris. It's finished and it's magnificent.

FF: You made a statement once that the film will be better because the "fan" didn't do it. How do you mean that?

COBB: I said that in the heat of passion, in the middle of an all night job. We were worried about fan reactions to it. The Conan fans. The purists are certainly going to be

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(Continued on page 58)

REACTION

(Continued from page 8)

that notorious trash distributor Independent International. Adamson's past trash track record is impressive. It's hard to track down most of his films due to their deserved obscurity, so here's what I could track down.

Blood of Dracula's Castle (1969) Crown International (Known on TV as *Dracula's Castle*)

Dracula Vs. Frankenstein (1971) Independent International (AKA *Blood of Frankenstein*, *Frankenstein Vs. Dracula*)

Vampire Men of the Lost Planet (1970) Independent International (AKA *Horror of the Blood Monsters*, *Creatures of the Prehistoric Planet*, *Horror Creatures of the Prehistoric Planet*)

Brain of Blood (1971) Hemisphere. (I know this film has at least one alias, but I can't find it.)

Nurse Sherm (1977) Independent International (A low-budget, soft-core porn ripoff of "Carrie")

In addition to these horror abominations, he produced and directed a spy film, *The Fakers* (I.L.M. 1969). Also known for some reason as *Heil's Bloody Devils*, a western *Five Bloody Graves* (I.L.M. 1970) AKA: *Gun Riders* and a motorcycle gang flick, *Satan's Sacs* (I.L.M. 1970).

There is a very obvious trend in Adamson's drive-in schlock. At was once quoted as saying that any flick with the word "BLOOD" in its title was a drive-in natural. Adamson

even had a sort of stock company of second-rate actors who appeared in his films. These included Vicki Vongt, John Bloom, Robert Dix, amongst others.

Surprisingly enough, a number of well known actors lowered themselves to appear in Adamson's flicks. In all cases however, their careers were on the skids. Pride swallows included Lon Chaney, John Carradine, Broderick Crawford, J. Carroll Nash, Jim Davis, Grant (Incredible Shrinking Man), Mary Williams, Russ Tamblyn (trying to pass himself off as a hippie), Paula Raymond, Kent Taylor, and Scott Brady. Even Famous Monsters editor Forrest J. Ackerman showed up briefly in one (long enough to have his back broken by John Bloom's Frankenstein monster).

If the above two accomplishments weren't enough, Al even discovered some performers himself. These include Zandor Vorkov (*Dracula Vs. Frankenstein*), Regina Carroll (the heroine in the same film), Alex D'Arcy (*Dracula in Blood of Dracula's Castle*), Gene O'Shane (hero of the same film), John Gabriel (*The Fakers*). The fact that none of these people ever made another film should tell budding talents to steer clear of Al.

In closing, I'd like to say that my favorite of Adamson's "classics" is *Dracula Vs. Frankenstein* which is consistently hilarious all through its 80 minutes. I hope this letter has been of some help. To close this let-

ter, here are some comments from noted critics who wrote these raves of Adamson's products: "Home-made time!" "Repulsive", "Self-conscious comedy masquerading as a horror film", "A real mess", "Tacky mixture of horror and kinky sex", and "A production that resembles that last Super 8 mm film your Great-aunt Tessie took at Mannedland". John Charles Gushp, Ontario, Canada

NEW IDEAS ON EMPIRE

I am writing in to state a few of my opinions about parts of *The Empire Strikes Back*. After seeing it in its re-release, I've drawn these conclusions:

First, in the scene on Dagobah, when Yoda and Obi-Wan are conferring about Luke leaving his training unfinished, Ben says that Luke was their last hope. Yoda replies "No, there is another." Everyone's asking who is the other one? I think that the wording has been misinterpreted. Yoda said that there was another. I think he was referring to Hope when he said this, there's another "Hope," it Luke finishes his training and becomes a Jedi Knight.

The most controversial question in "The Empire Strikes Back" is whether or not Luke Skywalker is Darth Vader's son? I think not. It just doesn't seem fair to have Luke be the son of the Dark Lord of the Sith. Remember Yoda telling his pupil that the Dark Side of the

Force was more seductive than the Good. I think that Vader may have somehow tapped into Luke's mind and implanted the thought that Luke was his son. If Vader is Skywalker's father, why did he wait until Luke was in excruciating pain to reveal this long-kept secret? Young Luke's mind was racing and he was in pain, he couldn't think straight. Darth Vader simply "put the icing on the cake" by saying he was his father. He totally confused Luke.

When Luke is called by Vader and he replies, "Father," I feel the evil Darth is toying with Luke's confused and undisciplined mind. Luke is thinking of his father and looking for an answer. At this point, Darth Vader looks like the only answer, his father.

Again, I recall the master's teachings to Luke, Yoda said the Dark Side was "Quicker." Luke is taking the fast and easy way to solving his problem. He now has an answer but is it the right one? Billy Connolly
Middletown, CT 06457

KEEP ON ENTERPRISING!

Even though this letter is long overdue I would like to bring to your attention some errors present in *FANTASTIC FILMS #6*. The first error was on page 52 in the Gerry Anderson article. You labeled the top picture as being the Thunderbird 2 vehicle. It is in fact the Zero X spaceship that was featured in the film *Thunderbirds Are Go!* The other error I discovered was noticeable only to those familiar with the evolution of television technology. In the paragraph on the old Buck Rogers article it concludes by stating that the show was recorded on videotape. This is false because videotape was not introduced until the late 1950's.

Other than these minor mistakes I think that your magazine is very good. You pack a wealth of knowledge into your articles making them very informative. The quality of *Fantastic Films* is equal to *STARLOG*.

In closing I would like to ask you if you could publish articles on the Sci-Fi series such as *Robot Masters* and *Plan 9 From Outer Space*. An article on *Star Trek's* special effects (TV) would be well also since there seems to be a lack of material on these subjects. *Star Wars* isn't the only good source for good material on special effects.
Simon St. Laurent
Barrie, Ontario

STARPOST SCANDAL

This is a warning to all readers of *Fantastic Films*. Beware of the company *Starpost Enterprises*, in DeSoto, Illinois. I sent that company an order, which I never received. As I also never heard from them, even when I complained, I feel that company is a racket. I doubt this was just a mix-up to do with the post office.

Hang onto your money for more legitimate companies.
E. Heise
St. Paul, MN

DATA BANK

(Continued from page 6)

disers and the film isn't even to be released until May 27, 1983. Everything will be bigger and better. All the stages at Elstree are being used for Jedi, and we could even use four more. The cost of this last of the *Star Wars* trilogy is being budgeted in at \$32,000,000. "But you'll be able to see every dollar of that on the screen," adds Howard. The special effect for Jedi are being done at I.L.M. where Lucas is working on the latest tools to be utilized in the nine part saga. He wants all the laser animation for *Revenge* done by computer and in the future ones, he wants to use computerized optical printing and hopefully do all the special effects by computer. All answers to the first two *Star Wars* films questions will be resolved in Jedi. The next trilogy starts with all new characters, but Mark Hamill, Harrison Ford, and Carrie Fisher's younger counterparts may be present and appear in number 4, a prequel.

Also, George wants to shoot all three of the prequels over a time span of three years so there won't be the aging problem that occurred the first three. And when Jedi's done, what next? *Raiders of the Ark*! Yes, there's a sequel of two planned. Although no locations have been set, George wants to use China, but China's not talking. But come what may, the continuing misadventures of Harrison Ford

are guaranteed by Kazarian and Lucas for a 1984 release.

COME BACK LITTLE SHEENA

... Producer Paul Aratow has finally received the script for his *Sheena, Queen of the Jungle* project but he's not out of the bamboo yet. It seems he's having a tough time finding his jungle queen. "It's a tough job," Aratow explained, "She has to have gymnastic ability, she has to have great charisma that implies acting ability, and also be in great shape. When we find her we'll tone her up on machines to get her into even better shape." He quickly adds, "Sheena is a jungle sophisticate who's learned about life through nature." In our script she's a woman of the 80's, free and equal, the female principle at its finest. We want parents to take their children to see this film. This will be a "Superman" kind of story, introducing a new cultural hero from myth and legend." According to sources close to the story, there will even be a male reporter, who goes looking for the legendary Sheena. Aratow has asked Harrison Ford to play the role. (Har Solo in *Indochina*... think about it.) Paul assures "Sheena will be a modern extension of Tarzan that will combine feminism and heroism, generate sequels and turn some unknown girl into a star overnight. Columbia's merchandising plans alone will make her famous." The pic is budgeted at twenty million dollars and designed to be PG rated. How long has he

been working on this project? Aratow has had the rights to the 40's comic book *Queen for some time*, in fact he has lived through abortive deals at Universal, Filmways, United Artists, and two Embassy. During this time only one actress has ever been signed to play the part, and that was in 1975 when Raquel Welch took on the role from a script written by then producer Leslie Stevens. Send your pictures to Mr. Aratow care of Columbia studios.

MICKEY MOUSE SUSHI? PLUTO SOBA NOODLES? ...

Chiharu Kawasaki had a dream, and by sushi it's going to come true. Chiharu has always wanted to bring Disneyland to Tokyo, and in the spring of 1980, after more than six years of negotiations and research, Oriental Land and Disney Productions have come to an agreement. In 1983 Japan's first theme park and Disney's first foreign venture will open for business. A Tokyo Disneyland. While the park will be totally owned and operated by Oriental Land Co., 130 Disney staffers will be sent to work in Japan over the next two years to provide the final word on Disney philosophy and operational guidance. See, Walt always did say, "If you wish upon a star, dreams can come true," and we'll bet Chiharu believed him. Best of luck. Went a Disneyland in your own back yard? Sure just make the check out to Disney in the amount of 400 million.

The Secret of NIMH

SPECIAL PREVIEW!

GOOD OLDTIME CEL ANIMATION FINALLY MEETS IT'S MAKERS AS FORMER DISNEY ARTISTS UNITE TO RE-ESTABLISH THE GOLDEN AGE!

**An Interview
with Don Bluth
and Dors Lanpher**

A paper match lights a candle by itself and the moon brightens in unison. Then a pair of strange hands dips a quill pen in an inkwell. Instead of the pen scribing a parchment, vapor spews forth from the well. The vapor swirls around and a sparkling dust precipitates, falling onto the parchment and burning the words in. Like the writing of the tablets in *THE TEN COMMANDMENTS*, the letters flicker amor-



Above is Bluth's new variety of the "old" Disney style. At right, looking out from behind all 200 cameras on their monitors, are the members of the animation team. (Don Bluth is the far right.)



phously, then cool off for the audience's perusal.

Thus, the art of classical animation, a memory at the Disney Studio, is finally enjoying a renaissance in Don Bluth's production *The Secret Of NIMH*, a United Artists release. Long, beckoning shadows, lush backgrounds and scintillating light phenomena, all elements that helped lodge *Snow White* in Fantasia in the public's consciousness, are once again seeing the light of day after decades of neglect.

Bluth, having been regarded as one of Disney's brightest young animators, formed his own production company in 1979 when he, John Pomeroy and Gary Goldman organized a mass resignation from the Disney animation department. A dispute over artistic control motivated their departure. With NIMH, Bluth and company have made an all-out effort to restore the lost glories of classical animation to the screen. Typical of their artistry is the animated two-minute love sequence for Universal's *Xanadu*.

Based upon the books *Mrs. Frisby and the Rats of NIMH* by Robert C. O'Brien, the new film revolves around an intelligent race of super-rats, the product of scientific experimentation, and the plight of a family of field mice living in a cinderblock, threatened by extinction with the coming of the spring thaw. The maternal character, Mrs. Frisby, must find her way out of a mystical subterranean lair, a torrential rainstorm, and an escape from a menacing rat, all of which call for animation and atmosphere far removed from the conventions of "limited animation." On the surface, one might suspect *The Secret Of NIMH* to be merely an ambitious case of children's fare, but surprisingly the dramatic values and anthropomorphic characters enable the film to be appreciated on an adult level as well.

In order to recapture the beauty of classical animation, the Don Bluth crew has combined lavish color with multiplane techniques, once a staple of the Disney product. But today, audiences ask for more. They want to be dazzled. To bring that special magic to countless cells of ink and paint, the talents of special effects animation are required—virtually an art form in itself. One key member of Bluth's team is Doree Lanpher, who functions as director of effects animation.

An industrial design major at what is now called Art Center College of Design, Lanpher felt the frustrating need for self-expression "I quit art school in 1966. For me, that's when animation started. I had heard that the Disney Studio was looking for people to work on *Sleeping Beauty*. Oddly, I had never really thought about animation before. So I walked down Mickey Mouse Lane and got myself a job." On *Sleeping Beauty* was a fledgling assistant animator named Don Bluth. Ironically and inevitably, both men are



Top, Jaquie, the crow, and Mrs. Frisby stand petrified at the thought of entering the Great Owl's lair. Above, Mrs. Frisby risks her life to get needed advice from the Great Owl, whose sinister glowing eyes are one of the many SFX details by Doree Lanpher.

now dedicated to revitalizing the artistic integrity that seems to have been abandoned by their alma mater.

After doing effects animation for *The Rescuers* in 1975, Lanpher helmed the special effects animation department at Disney's, where he worked on *Pete's Dragon*, which combined live action with animation, and did animated enhancements for *The Black Hole*. He also worked on *The Fox And The Hound*, marking his exodus from the Disney complex and his new teamwork with Bluth.

The opening sequence in *The Secret Of NIMH* as described in the first stanza is an illustration of Lanpher's thinking. A hologram sequence in this film is a tour de force of Lanpher's work. There is also a flashback of when the rats went through experiments at NIMH (The National Institute of Mental Health) which eventually led to their intelligence, for which Lanpher had to create an array of psychedelic as well as supernatural effects.

As of this writing, paint and special effects are still being committed to acetate cells at a frantic pace. Lanpher was kind enough, in the midst of this chaos, to reveal some of the secrets behind the magic he's incorporated into *The Secret Of NIMH*.

Interview with DORS LANPHER by PAUL MANDELL

FF: How do you feel this film compares with the Disney product?

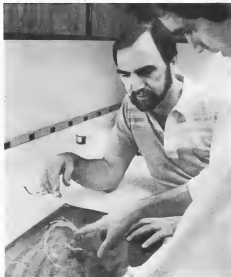
LANPHER: For one thing, we have many more supernatural elements in the picture, with heavy emphasis on special lighting effects. The environmental effects are standard, but we've created certain magical situations that are sort of the surprise features of the animation.

FF: Could you talk about the hologram?

LANPHER: Well, the rats have developed a society which in some ways is advanced to man's. Nicodemus, the leader of the rats, has constructed a hologram which allows him to see into the future or outside his underground domain. We call it a hologram, but actually it's like his TV set. The background, of course, is painted on a separate cel, but the effects for the hologram are accomplished by using standard animation techniques, which we then shoot backlight under the camera.

FF: How many elements went into the hologram vortex?

LANPHER: I think the original hologram scene had about eleven passes through the camera, one pass, which is shot top-light on the animation stand to photograph the background, and the other passes are filmed backlit, with mattes holding out various elements for the purpose of color saturation. Again, it really isn't a hologram in conventional terms. It's really a hoop with spinning blades in the center, locked onto a stand. When the blades start spinning, they gen-



Bottom right, Doree Lanpher (with beard), discusses the use of some special lighting techniques to be used on the opening sequence.



Don Lougher (left), Don Bluth (center) and other fellow animators discuss layout ideas with the use of a three dimensional model.

erate electrical energy. And as it gains speed, there's an image that occurs within the sphere, which to me was most challenging to do as animation.

FF: What techniques have you used to heighten the credibility of these pyrotechnics?

LANPHER: I animated what I would call fireworks on paper and shot them into what we call into negs or Kodachrome. That gives us a high-contrast negative with a clear image. That goes under the animation camera with backlight, colored by many filters and gels. That's been a standard technique in some of the live action-effects films like *Raiders Of The Lost Ark*.

FF: Could you describe some other sequences that you consider elaborate?

LANPHER: It's interesting. We have one sequence right now in which we're experimenting with a computer. We don't have what we want yet as of this interview, but there's a sequence where Nicodemus is telling Mrs. Brisby the story of how the super-rats came to be. He summons up this image on the hologram and tells her the rats escaped from NIMH, how they were injected with substances which allowed them to learn to read. In that sequence, there's a montage of scenes going into the DNA molecule. It's a stylized space-trip, so to speak, into the molecular structure of the rats, where particles start exploding and changing.

FF: How does the computer contribute to this?

LANPHER: It's a standard computer, but what we have it rigged to do is allow a print-out drawing, so that we have a sequence of drawings that animate. I haven't seen the results yet. I would say that most of the visually eye-grabbing animation comes in the form of energy and light, using holdout mattes and backlight toward the end of the picture, there's a se-

quence where Brisby's house, a cement block, has sunk into the mud. She discovers energy in this amulet that the rats had given her, and she summons this energy to raise the block out of the bog.

FF: When one thinks of classical animation, the old daisy-wheel rotoscoping techniques come to mind. Have you made use of that?

LANPHER: Yes, but not in the way you might think. We're using a form of rotoscoping mainly to impart realism to moving objects, to have them conform to the actions of the

FF: Do you mean you're using photostats of live action contrast prints as the actual backgrounds for the film?

LANPHER: There's a bit more to it than that. After the stats of the bird cage have been retouched and redefined, we make xerox cels of those. And those are painted as standard animation. The whole point of this is to get a more believable effect on the screen while leaving the animals characterized. There are subtle nuances you can get by using the actions of a model,



Don Lougher checks out some lighting effects to illuminate the script lettering used in the opening sequence of the film.

characters. For instance, we've constructed several set miniatures. Models. There's a sequence where Mrs. Brisby is trapped in a farmer's bird cage. We've taken a regular bird cage model, painted it black and white so that we could photograph it against light blue. We shot it at 96 frames per second to get a sharp image. Then we print the film back at 24 fps and photostat the frames as black and white prints. We used those as our animated cage, as it swings and is affected by Brisby's actions as she tries to escape.

things that would take you so long to animate, the cost would be prohibitive. We then animate our character into that action, and add animated effects to that for a very believable picture. Actually, there's an even more elaborate scene which made use of this technique. The rats take Brisby through a canal into their cavern. We've used models of boats for a similar effect. So by photostating, editing, xeroxing, retouching and painting, we're ready for the animation phase.

FF: Disney used to rotoscope, for certain sequences, live actors,

which gave unusual realism to the characters themselves, and Ralph Bakshi has made entire films using this process. I presume you don't subscribe to this.

LANPHER: We haven't used rotoscoping the way Bakshi would. We use it much in the same manner that the landscape painter would as he sits down and looks at a background scene. We use it as a foundation, but that's all. It seems to me that if you roto the whole thing, you might as well have shot it in live action and left it that way. I believe *Time* magazine described *Lord Of The Rings* as "actors trying to get out from under the paint." We feel that rotoscope technique is a valuable tool in animation, because it does give you the foundation to start from. That saves a lot of time and money.

A good animator will use the rotoscoped characters, but then will edit and enhance that action.

FF: Do you feel that the characters in the film sort of stand out from the background intentionally, in a kind of a relief way to delineate them from their environment?

LANPHER: I don't think it was even in Don Bluth's thinking to try and do that, or to do anything that Disney has or would have done. The backgrounds were designed to look like part of a natural environment, so that the audience is caught up in the filmic experience, rather than having them perceive the backgrounds as paintings. The characters really do work with the backgrounds rather than against them. We've used an airbrush to give the characters some modeling, but the characters were rendered, along with the voice talent, to give people the feeling that they are watching creatures rather than cartoons. What we're trying to do is make a film in which the audience is embraced by and involved in the experience. Which is something that anyone who makes films strives for, animated or live.

FF: You mentioned xeroxing. Could you expand on this?

LANPHER: Most of the drawings are xeroxed onto cels. Disney started out with xeroxing, but the animators fell in love with their drawings and didn't want to remove the sketchy lines. So the xeroxed outline ended up on the screen, with all of the animator's little scribbles. They did clean it up after a while, but xeroxing on a cel always resulted in a line that drew attention to itself. What we've been doing on *NIMH* is cleaning up the drawings. We have a very thorough cleanup crew, resulting in a very clean, thin line. When the cel is painted, the xeroxed line drops into the color, resulting on a more accurate representation on the screen of what the original drawing looked like. In the old days, the inker would make his or her own judgement as to where the lines went. So the characters would crawl around and look unsleazy when projected. What we've done in eliminating this is, I think, something that hasn't been done on an animated feature.

FF: Are you using any new equipment?

LANPHER: Nothing that hasn't been used before. But we've constructed two cranes (animated stand columns) from the ground up. These cranes have a multiple-plane capability, which again is new, but hasn't been used in a very long time. Disney has a couple of multiple-plane cameras that take four to six guys to operate.

FF: Could you describe, at this point in time, any other sequences that are key to the film's extraordinary visual sense?

LANPHER: The picture begins in what we call Nicodemus' "studio complex," the rat's civilization,

What we've attempted to do is give the picture a lot of depth by using heavy color and a lot of animated shadows. We see Nicodemus writing in his journal about Brisby's husband, who was killed in his attempt to aid the rats. A vapor comes out of the inkwell, sparkles fall from the vapor, and it causes the paper to glow as if it were energizing from the inside, with the letters having a laser effect. There's a lab scene in which a large kerosene lamp causes all the metal and glass objects in the room to glow in a mystical way.

We have a scene where a secret potion is poured into an envelope, and the effects are quite scintillat-

ing. Also, there's a scene where Mrs. Brisby is caught in a rosebush—sort of the security system of the NIMH rats—and gets enveloped in these "automated vines," another example of where we've electrified the environment. We also use, in addition to Kodachrome, what we call stop-gags, which are more patterns that are moved back and forth under the animation camera to generate different images.

FF: It all sounds pretty good.
LANPHER: We hope so. Of course, we're attempting to do what any filmmaker would do, which is to have color, music, and effects work in unison. It's what any violinist

tries to do, to get you caught up in the sound that he makes and allow you to forget that he's playing an instrument. If he hits a bad note, it's like seeing a microphone in a live film or a cell flash during animation. I think what you will see is a film that is advanced not only in the animated sense, but in a filmic sense. We feel it's better than anything that has been done in the genre. That's not to say we're going to top a classic like *Snow White*. But using the techniques that we have today, combined with love and care, and a story line with good character development, we feel positive that it will turn out to be everything that we had hoped for.

= Interview with Director DON BLUTH = **by TIM HILDEDRANDT and TED BOHUS**

FF: When did you first pick up a pencil?

BLUTH: WHOA! That goes pretty far back. I remember that I went to see Disney's *Snow White* in 1941. I guess I was four or five at the time and I was living in El Paso, Texas with my folks. I remember coming home from seeing *Snow White* and trying to draw all the things that I had seen there. I used to get a cardboard box and put the little pieces of my drawings in the box and cut out a hole, peek through and say, "Wow, that really looks like something I saw in the film."

FF: Do you remember how old you were when you first started animating?

BLUTH: I think I was about ten, maybe earlier. By that time the family had moved and I was living in Utah on a farm. It was a very isolated area, way out in the country, a little place called West Mountain. We used to ride our horses, for entertainment, but the Disney films

were really what kept the kids in our family going. Back then my favorites were cartoons like *Melody Time* and *Midnight Music*. Even then I knew I wanted to be a part of those films, to go to Disney Studios someday and become an animator. But as I grew up, other things I did got in my way, and I got sidetracked. Finally I overcame those obstacles and got serious about animation again. Since then I haven't been able to leave it alone. Making pictures move is a fascination that I'm sure many people feel, particularly those of us who like to play with a pencil and draw. It's one thing to make a good drawing, but it's a whole other world to make that drawing come to life, to make it move like it really is a living thing.

FF: Did you ever do flip books?

BLUTH: Yes, all through grade school I did flip books. At home I tried to emulate what I saw on the screen because it was so inspiring.

FF: When did you start working for



Producer/Director Don Bluth goes over character designs for Mrs. Brisby



26 Above left, Don Bluth discusses some interior layout designs with an associate. Center, the crew discuss storyline continuity with a series of storyboards. Right, Don Bluth and friends are encompassed by walls of sketches as they work out some new storyline ideas. Top of page, left Don Bluth talks with his fellow animators alongside their multi-plane animation camera. Top right, Don works with veteran actor John Cammerme on a voice over for the soundtrack of *NIMH*.



Walt Disney Productions, and how did you actually get that job?

BLUTH: I started working for the Disney Studio clear back in 1956, when I was about eighteen years old. I worked there for a year, I left, went to college and did a lot of different things. Then I got serious about animation again in 1971 and returned to Disney, entered a training program, and started animating, almost immediately on *Robin Hood*. I stayed there for a period of nine years, and then I left in 1979.

FF: Did you ever work directly with Walt Disney when you were there at Disney Studios?

BLUTH: Back in the old days when he was still at the studio, I remember talking to him on several occasions, but never much more than, "Hello, how are you?" I did run into him one time when I was playing volleyball though, and I remember him saying something like, "Keep it up, you'll live longer!" But there is one thing that stands out in my mind. When Walt was in the building, there was this euphoric feeling that we weren't working for a corporation but that we were working directly for him. Everyone really

wanted to please him. He was very much the "father image."

FF: When do you feel that the quality of the Disney movies began to decline?

BLUTH: That's a question that's hard to answer. I think they kept trying to improve in a technical way, but the stories began to dissipate. It was almost like an inverse proportion, the more technical they became with the film, the less the story seemed important. *Sleeping Beauty*, for example, was a highly technical film, but the story had nowhere near half the strength that *Snow White* had.

FF: Is it true that at about that time, Disney lost interest in animation?

BLUTH: He was building Disneyland then, and I think his mind was very preoccupied with the theme park. He was spending about 20% of his time with the animated product and 80% with the theme park. Where your heart is, is where the good things happen. So right there is probably when the quality of the animated movies began to go downhill. *Jungle Book*, on the other hand, had some very fine moments in it. It seems to me, Walt was in-



involved in *Jungle Book*, although Woolie Reitherman took the reins when Walt died, in the middle of it. The pictures that followed, (*The Aristocats* and *The Rescuers*) can be attributed to Woolie Reitherman, Frank Thomas and Ollie Johnston. My hat really goes off to Woolie Reitherman a lot, because I think he was trying very hard to do what he thought was the decent thing. The alternative was to close the studio down.

FF: Was Walt Disney's participation in the films, mainly editorial?

BLUTH: Yes and no. He was a great storyteller, and he participated in the story meetings and guided the story in the direction he wanted it to go. In a way he was an editor, but he also gave the writers and animators ideas about the characters he wanted to see and the music he wanted to hear. He was really a total entertainment package. Putting all the elements together to make up the whole picture was really what he did best. So he did much more than just edit.

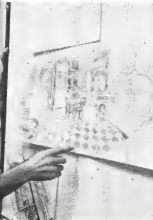
FF: What was your personal favorite Disney film?

BLUTH: Well, I go back to the class-

sics. *Pinnocchio* and *Bambi* rank high on my list.

FF: Is that for the total film or the technical effect?

BLUTH: No, the total film. I think that's because I see in a film like *Pinnocchio*, a marriage between all of the elements of film—the music, the colors, the story, the character designs, the pacing of the film, all of the crafts in the film which could be individualized, despite each other. All of these things were working together. When a character felt an emotion of joy, for example, all of the colors began to feel the same emotion. The colors took on the characteristics of the joys and emotions of the storyline, and the music did the same thing. So all of the strengths of the artwork were building themselves on an emotion. The same was true when depression, anger or violence became a necessary part of the plot. The colors became orchestrated, the instruments were orchestrated, and the pacing was orchestrated and they all worked together to create a complete emotional feeling. In the later pictures that I worked on, the music was



of the things Banjo did was to open our eyes and our understanding to a degree where we had to ask ourselves, "Wait a minute, these are new techniques that could actually be realized? Could we put these new ideas into a picture right here at Walt Disney Productions? So why aren't we doing it?" We would go back to the studio and say, "Hey you guys, look at this! Let's put this process into the picture." But they would say, "No, that costs too much. Kill it." And we would be voted down. The frustration of not being able to implement what we knew we could do, was part of what drove us out.

FF: At that point you had Banjo to take around and show to investors is it that what got you the financial backing to do *The Secret Of NIMH*? **BLUTH:** Yes, that's correct.

FF: Was it solely on the quality of that reel?

BLUTH: Yes, on the quality of that reel, and also on the fact that the other businessmen who were working with us, handling the money and the finances were also ex-Disney men who had been fairly high up in the studio. I'm speaking of the Aurora partnership. They left about two years earlier than we did, and they were already into finding money and producing films. So when we came along, they were interested in backing a film such as ours, because they felt that what we were doing was exactly what they were looking for.

FF: How did the story for *NIMH* develop?

BLUTH: The story is based on a book that I'd read while I was at Disney Studios, called *Mrs. Frisbee and the Rats of NIMH*. My books came through the studio, we read them and then decided if they were good film material. Ken Anderson and myself were the only ones that felt strongly about this particular book, that it could make a really good animated picture. So when it came time for us to leave the studio, I read it again and proposed it to several other of my partners. And they all liked it.

FF: How detailed is the animation in this new film? Are there shadows and airbrushing in *The Secret Of NIMH*?

BLUTH: Yes, lots of shadows. We have sprinkled that kind of detail generously throughout the entire picture. Airbrushing on individual characters, however, we have not Banjo? Were your resources limited or did you have backing?

BLUTH: Banjo was out of our own pockets. That film was an opportunity for us to try out a lot of experimental techniques, ones which, at that time, we knew nothing about. But when we began that project, it was not with the intent of leaving the Disney Studio, only with the intent of learning. But about three quarters of the way into Banjo, we realized that it could become a "lifeboat", and decide that we could springboard off of it. So our purpose changed and we decided

to leave the studio, I think that one done. There are some airbrushing techniques used in the effects areas. The cells are xeroxed, not inked. We have figured out a way to make the xerox look very much like an inked drawing.

FF: Disney seemed to attain that technique to some extent in *Fox and the Hound*.

BLUTH: They are able to reproduce various shades of grey now, some of the dark browns and very subtle tones.

FF: Did you use any new techniques in *NIMH*, or resurrect any old secrets from the Disney Studios that haven't been used before?

BLUTH: We used a lot of the old techniques that are standard, again going back to the classics. But we also tried many new experi-



Above, left a squirrel sentry attacks Mrs. Frisbee.

mental processes. For example, we have incorporated a lot of backlighting, where you draw the effect that you want and then you photograph it onto lithoid and backlight it under the camera. The effect you get is a very soft glow. For example, fire. For many years Disney has traditionally painted fire yellow and orange. In *NIMH* we have not only painted the fire, but also cut out a design of that fire, put a colored gel over the top, backlit it with a very strong light, backed the camera up and passed the film over this backlit process a second time with the lens out of focus. It makes the fire much "hotter" and also gives it a halo effect. They never did that at Disney.

FF: The trailer for the film looks wonderfully much like the old Disney films.

BLUTH: Thanks, we tried to create a look that, it wasn't an integral part of the process of making the film.

FF: What do you think it would cost to make a film such as *Pinnocchio* today? One character alone, Honest John or Geppetto for example, required such detailed drawing, all those colors and ink.

BLUTH: I don't know what *Pinnocchio* cost, but I know what it costs

today to make a picture of that kind, because we've got some characters in *The Secret Of NIMH* that require 24 colors, so I would say it could cost perhaps 25 million dollars to do *Pinnocchio* today.

FF: Do you think Disney will ever realize *The Black Cauldron*? Do you think they have the capability to animate those kind of characters?

BLUTH: At the present time, I don't think so, because the staff is so young. I do believe they could though, if they got a good training program together, and if they could find a strong organizational leader, who is demanding and loves animation, such as Walt did.

FF: Are you talking about a new head of the studio, a director, a producer?

BLUTH: It has to be a director. But if this man has control of the ani-

There's lots of light, light seems to be the thing that attracts the eye the most. It glitters and it twinkles and it has subtlety of color.

FF: Do you photograph live models and use rotoscoping for the human figures in animated sequences such as the one in *Xanadu*?

BLUTH: Yes, we use the tracings as a guide, sometimes altering or exaggerating them 50%.

FF: You're in post production on *NIMH* now?

BLUTH: We're in the latter part of production. Editing a what I generally consider post-production, and we haven't reached that point yet.

FF: Is the budget holding well?

BLUTH: Yes, we're in good shape. We will probably come in under budget.

FF: Did you animate any of the film yourself?

BLUTH: Yes, I animated the sword fight sequence.

FF: When we visited you three years ago, we were very impressed with the miniature sets that were under construction. Have you gotten a lot of use out of them?

BLUTH: Yes, we have. We used them for layout perspectives. In fact, we've photographed them until they've literally fallen apart. We've tried to get very unusual dramatic angles in all of our layouts. So what we did was build sets for many of the more dramatic settings, using different props and photographed them. They've been a great aid.

FF: Did they do the background painting?

BLUTH: Yes, they were especially helpful in that area.

FF: In what medium are the background paintings done?

BLUTH: They're done in wash, tempera and some acrylics. We have a young man here who paints in acrylics and gets a result that I've never seen before. His paints in thin, thin layers.

FF: I sense that *The Secret Of NIMH* is going to be a commercial success in the theaters. Do you have any future project that you are preparing for?

BLUTH: Yes we do, we have another feature, that we're working on. It's budgeted at eleven million. I can't tell you the name of it right now, but I can tell you that it's set in the future and takes place after a nuclear holocaust, when the humans and the animals that remain are trying to put their world back together. We're very excited about it, and will be getting started into production in a couple of months.

FF: Good luck to you with *The Secret Of NIMH*. It sounds like it will be just the kind of film all of us dedicated animation fans have been waiting for.

BLUTH: Thanks. We just hope everyone has as much fun watching it as we did making it.

THE SECRET OF NIMH will be released in July, 1982. Watch for it.

ANGRY RED PLANET

(Continued from page 57)

worked the story and screenplay. Pink and Maurer continued preproduction. Pink had commissioned Melchior, the cameraman, and editor: Maurer handled the rest. The cinematographer, Stanley Cortez, was preceded by a tremendous reputation. "Cortez," according to Melchior, "was selected by Pink, and the reason, I think, he did the film was to prove that he could get the same quality with a low-budget as he could in a multi-million-dollar production. And he did."

Melchior turned in the new script, now entitled *Invasion of Mars*, on August 11, 1959. Twenty-nine days later, the film went into production on the biggest stage at Hal Roach Studios. The budget was a mere \$190,000, with over \$54,000 of that needed for special lab costs alone!

In the incredibly short span of ten days Melchior and crew filmed on eighteen sets, many of which required constant redressing. Numerous mechanical and other special effects had to be dealt with and photographed during principal photography since only five post-production days were available for additional miniature shooting. Aiding in making this near-impossible task more feasible were detailed storyboard sketches rendered by another of the comic world's greats, Alex Toth—a long-time friend of Maurer's.

The Cinemagic process required the actors in the Mars sequences to wear dead-white makeup that, according to Nora Hayden, "made me look like Helen Twelvetrees." Likewise, the sets had to be lit in a stylized manner and the props, plants, and creatures had to be selectively airbrushed to enhance their tones.

Dealing with the special effects on such a minuscule budget was the source of much grief. The six-foot claw of the batrapsiderorab, for instance, which was to be brought into frame to match a rear projection, proved unwieldy, and its mechanism failed to operate time and again. In another instance, Melchior had described the amoeba as having "two roughly circular nuclei, almost like 'eyes' in its center, which revolve constantly." Due to a communications mishap, the effects people interpreted this as literally meaning rotating eyeballs! The ludicrous results remain a particular source of amusement for the film's detractors and a constant irritation to those who worked on it.

In spite of the numerous flaws in the effects, the man in charge, Herman Townsley, could hardly be blamed. It was really a case of "miscasting." He was a considerable talent for many years as an effects engineer; his credits including the wire work for *Destination Moon*, spectacular pyrotechnic ef-

fects in *Ring of Fire* and *The Hellfighters*, and superb miniature work in *Tobruk*. But as is often the case, the big-studio, big-money, union approach cannot work comparable wonders on a low-budget where a "think small" kind of ingenuity often yields a higher dividend.

Still, Townsley exercised great cleverness in a number of instances. He and his crew—Herb Switzer, Howard Weeks and Jack Schwartz—faced a tough problem with the batrapsiderorab. Due to the tiny budget the marionette they needed could not be built very large. At a state of 5'16" of an

early fifties, was responsible for puppeting the creature. Employing a double "flying T" ring, Weeks unfortunately found the nearly weightless marionette had a "bouncy" quality that was difficult to eliminate in only one or two takes.

The amoeba was a whole new problem. Townsley had it sculpted, then cast in "Ken-plastic" (polyvinyl chloride) to give it a deep skin look. The three-foot model was attached to an underwater track along with a cluster of air hoses which were used to achieve bubbling and churning effects. The

used in fire extinguishers and dressed that with sand to look like ground. We rolled it out of the water and onto this stuff."

The three-eyed Martian was built large enough to be worn like a hood by a midget. In this instance it was Billy Curtis, best remembered as the mayor of Munchkinland in the *Wizard of Oz*. Although the Martian is seen only briefly it remained perhaps the screen's earliest alien until H.R. Geiger came along. "I wasn't really happy with the Martian," states Pink. "I wanted it to be more frighteningly like us—like a hideous version of us. I didn't want something so misshapen and creature-like. I would have rejected it, but I couldn't afford to rebuild it. Eventually I accepted it, since it came from [his] mind subjectively recalling what happened—his idea of what it looked like."

After all the hard work, it was found that under a tight schedule the lab could not control the Cinemagic process to produce a refined effect. Some scenes worked perfectly, but most failed completely to achieve the "visual motion illustration" look touted in pre-production publicity releases. Recalls Pink, "All we really got was that glowing effect which was totally unexpected. It came from the fact that we had to go to a fourth generation in our printing, and that glow built up there. We never got that nightmarish quality we wanted."

Although the producers were disappointed, what they wound up with resembled another photographic technique called "solarization." This, fortunately, imparted a suitably eerie quality to many scenes. A few critics even found it "remarkably spectacular." Reviewer Hazel Flynn, for instance, described Cinemagic as "a new screen process used to give a weird, ghastly, burned-out effect to the Martian scenes, the spectacle of the thing gets you even as you find the dialogue among the space travelers somewhat insane."

The producers wisely insisted on an unusual musical score to further enhance the mood. Paul Dunlap was chosen to score the picture. "I told Paul I didn't want a common score," states Pink. "We discussed it at length. I wanted him to use a lot of horns and electronics—nothing conventional." The music is anything but conventional. It works perfectly, punctuating the buzzsawness with its resonant bleeping chords and distant rumbling percussion instruments which imbues the silent Mars-capes with an oppressive quality.

No one will argue that *The Angry Red Planet* is a great, monumental work of cinematic art. But it doesn't deserve to be quickly dismissed and forgotten either, for its ingenuity and imagination dollar for dollar far outclasses many bigger, more celebrated films.



Above: Colonel Tim O'Banion (Gerald Mohr) tries in vain to help Warrant Officer Sam Grieser (Jack Kruschen) who is being absorbed by a giant Martian amoeba. Below: Dr. Iris Ryan (Nora Hayden) is beautiful even in her space gear.

inch to the foot, the supposedly forty-foot-tall monster would only be two-foot high. This meant close-range photography in which case hiding the wires could have proven impossible.

Townsley solved the problem by casting the critter in the lightest weight resin known and employing wires thinner than human hair to support it. Further, Townsley treated the wires with a patented acid he'd developed which eliminated metallic reflections. Even though the whole thing—complete with monkey fu!—hardly weighed a couple of ounces, Townsley faced knotty physics problems in working out the delicate weight to support ratios.

Howard Weeks, who had created the effects for the low-budget *Man from Planet X*, in the

breathing and tentacles were rigged to operate hydraulically but only the breathing function ever worked properly. The entire rig was situated in a tank that was custom-built for the film. It was fed by a constant flow of water which ran off over the back edge into a retainer-circulator system. This provided the "endless horizon" required.

On land, the amoeba model was mounted on a small tractor-like mechanism. Pink was unhappy with the effect. "I thought it looked awful! I'd wanted it clear like a jellyfish and wanted it to pulse and swell up. It should have undulated across the ground. They'd put it on a carriage on wheels and it just rolled. So we had them take the base off it and put on that 'spit.' We laid out a base of that soapy stuff



QUEST FOR

Interview
MICHAEL

**French Director Jean
Reveals the Innermo
Motivated Him Throug
He Spent in Productio**

Jean-Jacques Annaud was miles south of Paris, on Oct uating from the prestigio Etudes Cinematographiqu quickly achieved success When he was 23 his career tional Service which, for h the French Camerouns as There he trained the local p movies and made a series the natives. He fell in love that his first feature would did in his directorial debut Color," winner of the Osc guage Film in 1978. His s Tete," also a biting satire. Europe. And now he has b incredible science-fantasy



FF: Quest for Fire seems to be one of those rare pieces of cinema which manages to defy any common category. It is not a mainstream film, yet it is also not a typical "genre" film due to its documentary style and anthropological approach to the subject matter. Consequently, some critics will inevitably exile it to that nebulous netherworld of the "art film." What was your overall vision for Quest when you approached it as the director?

ANNAUD: The concept for Quest for Fire began long before I was the director. It began

Photos: Top, in a touching moment and the end of the film Naoh (Everett McGill) and Ika (Rae Dawn Chong) point toward the glowing orb of the moon in wonderment. Above left, the four travellers journey through the Ice Age on their quest for fire.

OR FIRE

by
STEIN

Jacques Annaud
st Thoughts That
hout the Four Years
n on Quest for Fire.

born in Draveil, twenty
ober 1, 1943. After grad-
us L'Institut des Hautes
es at the age of 20, he
directing commercials.
was interrupted by Na-
im, meant being sent to
an Army Film Director.
people to make their own
of educational films for
with Africa and decided
be made there, which he
with "Black and White in
ar for Best Foreign Lan-
second feature "Coup de
was a major success in
rought to the screen the
"Quest for Fire."



Photos: Top right Nash watches as Ivakan teaches his the sacred ritual of fire-making. Center right, a band of ferocious Neanderthals, the Wagabos attack the Ulam. Above, the three companions are shocked at the sight of their injured friend, Gaw. (Namex El-Nadi)



Photos: This page tag, trapped between the cannibalistic, Kreenin and the woolly mammoths, the wanderers follow Nach who cautiously approaches the herd and offers them wild onions and grass for safe passage. Below, members of the Utem tribe celebrate the triumphant return of the three courageous warriors and a girl from a distant tribe who has taught them how to make fire, make love, and make laughter. Opposite page, center; Nach (Ewan McGregor) is the visionary Ice Age man who makes peace with the mammoths through gestures and eye contact. Below, director Jean YVES ESCOFFIER takes a rare break with Ewan McGregor during the filming of *Quest*.



to take form four years ago in Paris when I met a friend of mine, Gerard Brach, who was eventually to write the screenplay. What appealed to us was the idea of approaching the subject of prehistoric man in a way that had never been done before, by combining an anthropological point of view with an epic story and dealing with it seriously.

The only cinematic references we had were the original version of *One Million B.C.* and its modern remake, which is an anti-example, the beginning of 2001. *A Space Odyssey*, which was very inspiring, *Caveman*, which I did not bother to see, and a film called *Prehistoric Women*, which is a masterpiece of "kitch" (Laughs). No serious attempt had ever been made to make a fiction adventure story dealing with that period, much less one which dealt with the psychology and emotional development of early man. In order to dramatize this we said, let us place our story at the moment when man emerges from the beast, at the moment he starts to feel and discover his own emotions.

We were enthusiastic to make a grandiose and ambitious film on a wide-screen with Dolby Stereo sound, but one which would also have a very intimate approach to the emotional psychology of early human beings. One which would be a rare combination of new images and visual realities, but one which had no previous cinematic references. That was the ultimate challenge for me as the director.

FF: Do you anticipate a mixed response to the movie because it is so different?

ANNAUD: Of course. It is a difficult film for the critics. But the audiences in France, where the film was first opened, greeted it quite successfully. If *Quest* does half as well here in the States, it will be a triumph.

FF: Because *Quest* was not a typical Hollywood film, did you encounter difficulty selling it to the studios?

ANNAUD: Not really. You know in a previous interview, a man from *Variety* asked me, "How could you convince executives in the studios, those stupid people in Hollywood, to buy the idea for this film?" And I said, "Don't say they are stupid people—they are just bored to see the same screenplay after screenplay of the same story."



again and again." And I remember, I was totally welcomed when I came to the studios with that strange story. Everybody wanted to hear what I had to say. They were sincere, they trusted integrity. When I look back, I say to myself, well it was such an extraordinary story to offer to a major company which is used to doing love stories, comedies, westerns, musicals. Because it was in a category where the recipe to attract the audience was entirely new.

FF: One of the reasons *Quest* is so different is that you faced the very unique problem of having to shape

a highly visual film without any contemporary dialogue or verbal narration, using only facial expressions, body language and the guttural Indo-European languages that Anthony Burgess developed for the various tribes in the film. How did you as a director communicate with your actors on this non-verbal level to get them to respond?

ANNAUD: I want to answer that question on two levels. First, there is a narration, but it is carried only

by images and sound. It is a very special and exciting way to write a script. Rather than "selling" stories, we are "showing" stories. Which is what we are supposed to do, we movie makers. You know, all the best scenes in all the good movies are silent scenes, non-verbal. When the visual images carry the actor's emotions and the narrative situation, then that's good movie-making. When you need too much dialogue to explain what a situation is, you are into a radio show or a cheap television program than into movies.

Everybody knows that, but so far

nobody has really dared to go all the way. On *Quest* we had to go all the way. We knew we could use no known language because that would be stupid. We knew we had to use some language because people were talking at that time. But at the same time we knew we should not allow anything that could not be expressed by the visuals of the situation. Body language and attitudes are not necessary to carry the story on the level of the adventure. But they are necessary for the audience to understand what is in the minds of the main characters as they respond to what we have seen. That was the really tricky part.

In order to achieve this authenticity of body language we studied the behavior of the great apes, which are the closest existing species to us on the evolutionary scale. Obviously the movie is very "Darwinist." Also, we incorporated the body language of the primitive tribes of man which still exist in the world today. We had Desmond Morris, one of the world's most knowledgeable anthropologists, work with us on the film, because he is an expert in both of these areas. So by combining the behavior of the great apes and the primitive tribes of man, we developed the body language we felt was the closest possible extrapolation to that of early ice age man.

FF: How did you go about choosing your actors?

ANNAUD: Besides the obvious necessity of looking for physical characteristics that were appropriate for early man, I also chose my actors and actresses by asking them to squat. Most of them would squat on their toes, resting their weight on the balls of their feet. But you never see a primitive tribesman squatting like that. They squat with their feet flat, their legs open and their center of gravity all the way down. Most of the actors could not do this.

We used all the tricks we could to make the actors' movements authentic. For instance there is a difference between the way the primitive tribes use their hands to gesture and the way contemporary man gestures. In Africa, the natives always use the middle finger, not the index finger to touch or point at something. They grasp objects in a closed-fingered, fist-like grip, without using the thumb. They use their thumb to scratch themselves, and they still have this attitude of the limp or relaxed wrist when they are not using their hands. All of these body attitudes combined to give the actors a look that was very real.

You know, sometimes the actors would not wear their costumes or make-up while rehearsing, and I would not notice the difference because the body attitudes were so right. It didn't matter.

FF: Did it seem that, as actors became more comfortable with their roles, their "primitive behavior" became more natural? As if it were being remembered from the dis-



tant past, a sort of "race root memory?"

ANNAUD: Yes! And we all felt that very deeply. All of us. Not only the actors and myself, but the whole unit felt it. It was coming from deep inside, from an unknown part of ourselves. And this is one of the important meanings of the film. I wanted to show that even though mankind has changed a lot on a certain level, it is really only a superficial level. We are still basically an animal in our clothes.

Some of the more critical attitudes I have coming back at me about the film are from people who, I think, want to be sure they are not the same as the primitive men on the screen. They are afraid of their animal natures. Why are we so pretentious? Let's face it. What we really want to relax ourselves is to walk in the woods or to go hunting or fishing, or to lay on the beach without the worries of the contemporary world. Not to be watching TV in a small apartment with no vista. Let's tell ourselves this and we will be happier.

FF: There seemed to be two or three different ways the actors portrayed their characters at various times throughout the film. When they were nervous or excited, they acted more like monkeys. Other times they stood up more erect in a warrior-like pose. And

sometimes they were lucid, almost visionary and innocent. Were you trying to show that all these attitudes co-existed in primitive man as he emerged socially?

ANNAUD: Yes, you saw it extremely well. We worked with the actors for six months before the shooting. We rehearsed the body behavior first, then all the gestures. Whenever there is an intense reaction, when there is survival involved, the men become more apish. It's back to the past. What do we do when we experience fear or pain, or anger? We shout! But is that a proper behavior? We suddenly go back to our origins. And pleasure is the same. What do we do? (Annaud stands up, slightly bent and laughs.) We are holding ourselves in a primal position. The same is true when we feel pain. We go back to a structure which doesn't really mean anything. You don't feel less pain if you bend over and hold yourself.

FF: One of the lessons learned by Ulan Tibe in the movie was how to laugh. The Ivaks taught them a sense of humor. Was this an important lesson in your evolutionary timetable?

ANNAUD: Yes, laughter is a definite sign of social evolution. Both laughter and loving are important social relationships between people. Eye contact is also very impor-

"Mankind has changed a lot, but only on a superficial level. We are still basically an animal in our clothes."

The three Ulan wanderers climb a fragile tree in order to escape from saber-tooth tigers who have pursued them across the plains.



tant. In fact, in the film, there is a whole evolution which you may not have noticed. At the end of the film, the men are much more "human", they stand much more erect, they don't have the "limp wrist" and there is much more eye contact. And according to where we were in the story, the continuity and the mime coach would tell the actors that they could afford five seconds only of eye contact, then later in the film, twenty seconds of eye contact. At the beginning there was no eye contact at all. They were mainly alone and to themselves. By the end of the film we are into "evolution symbolism." At the beginning they all touch themselves this way. (Annaud bumps my shoulder with the back of his hand, wrist limp) which is very apish. That is a way to reassure someone, but not really feel. You'll never see an ape doing anything like this (lays his hand on my shoulder, palm open). They feel more on the back than in the palm.

FF: The way Paul Everett McGill related to his mate Rae Dong Chong, changed toward the end of the movie. She showed him how her tribe made love differently, face up with eye contact.



Everett McGill, Nameer El-Kadi and Ron Perlman have eaten all the leaves from the tree to which they are attached by hungry seven-tooth tigers in this pathetic but humorous scene from *Quest*.

All photos this page © 1992 20th Century Fox Film

ANNAUD: Yes, all the apes and all the animals make it the other way, rear end up because it is only an exchange of bodies. Our species has an exchange of another nature, eye in eye. It's a natural introspection.

What we had to do with the three main actors was to help them find in themselves, that connection between primitive body language and the way they express themselves today. It was very strange to see how their instincts translated their emotions into primitive body language. You know, for instance, we express fear. In many different ways. One would be this, (Annaud stands, crooks his neck and stretches it, grimacing away from the imaginary source of his discomfort). Everyone can feel that. It's going just a little further than the way we still react today. When you feel pride, you puff up your chest. When you win a race or an election you raise both your arms above your head in victory. The chimps, when they are pleased, do both of these. So what we had to see was that most of our behavior today is still very much "ape behavior." When the chimp wants something he motions "give me" by opening and closing his hand, palms up, thumb rigid. The Italians still gesture the same way. The Africans bang their hands together, back of

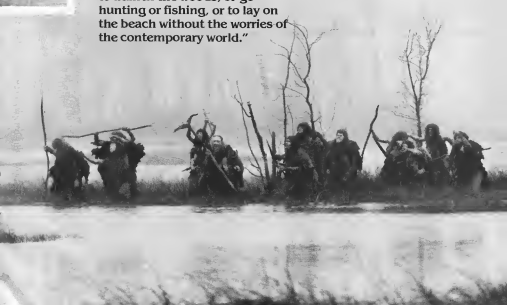
the top hand into the palm of the lower. Some orangutangs gesture the same way when they want something.

FF: Each of the three main characters in the film seemed to develop more of a "human" personality as the movie developed. Ron Perlman became a warrior, a samurai warrior who wore his hair up with a stick through it, and when the cannibals threatened to attack them just before the encounter with the woolly mammoths, he went through ritualistic motions with his spears to frighten his enemies, the same way a samurai would prepare for battle. Everett McGill was a wanderer, a visionary who was the designated fire carrier, who was willing to try anything new, to adapt to the ways of a new tribe and learn to make fire. And Nameer El-Kadi was childlike and innocent, who had to learn to live without his twin brother who was killed by the marauding Neanderthals in the first minutes of the film. Their roles seemed to take on more character and progress as the film developed. Was this intentional or did the actors contribute spontaneously to the development of these characters?

ANNAUD: It had to be intentional because the film was not shot in continuity. It was filmed, as are most films, out of sequence. In

"Why are we afraid of our animal natures? Let's face it. What we really want to relax ourselves is to walk in the woods, or go hunting or fishing, or to lay on the beach without the worries of the contemporary world."

Below, the Ulem tribe take sanctuary on a sandbar after their cave has been invaded by marauding Neanderthal warriors, and their sacred fire has been extinguished.



fact, we had discussed this with the actors. I wanted three different characters, three different attitudes. I even wrote for each of them the progression of their characters. It is true that Everett McGill symbolized the effort to man to escape himself. He has a destiny to carry. He wants to understand. He wants to change. He has a feeling of responsibilities.

The second character, Ron Perlman, is much more "laid back." He's got terrific reaction for what's happening. Number three, Nameer El-Kadi, I wanted to be a much more instinctive character, who had been destroyed by the death of his twin brother, at first not really caring, not knowing what he was doing. Then getting more involved with Everett McGill. Then to

Staying only at the level of emotion and epic is like teaching, and it can become pretentious without the release of a humorous interlude. Every ten minutes, we had a humorous scene, or alternately a scene of toughness and violence. A good example is the scene where the three men sit around the fire with the girl who has just escaped from them. They begin to sniff and the audience begins to laugh as the realize they are sniffing at the smell of the woman, then bang! we're back to violence as she is sexually attacked by one of the men. Then we are back to emotion as she shows her feelings of preference for Everett McGill. And then after a while, we are back to love. It is my nature to do it this way. I like to have the audience re-

live with the music was this: in order to edit, we used several records as inspiration, just to have something to listen to while we were cutting the film. I used Penderecki, who is a Polish composer of contemporary sacred music. And I used a lot of Japanese percussion, big drums and gongs. Also, there is a Vietnamese composer named Nguyen Van Dao living in Paris whose records I used as a base.

The soundtrack starts with baraban music, rhythm with no melody. But as Mars' mind emerges from the beast, melody emerges from the rhythms. We used a pan flute in the beginning as a wind through the trees or on the marsh. As the film progresses we used more and more of the pan flute in

selves or they could communicate with the beasts. Was this scene meant to be a turning of man's evolution, in his domestication of animals?

ANNAUD: Yes, you saw it very well. That scene was important on several levels. I wanted to show that even in the primitive world, the animals were not necessarily hostile all the time. You could have a different kind of relationship with the animal world when man knew that he was not that special. If you feel a part of nature you will be safe most of the time. What has happened is that people do not think that they are part of nature, and that they can't survive. They experience bad adventures with animals because they don't know how to cope with them.

I have spent a long time in Africa, three or four years of my life at different times. I was sent there for one full year by the French government to train the Cameroonian to become filmmakers. It was a great experience because I went into the villages, stayed there and discovered a completely different way of relating to people. And I loved it, although I didn't know why. I took me a long time to understand why because I was not attracted by the "exotic look" of Africa. I would prefer to go into a poor village and was excited to do that. Then I understood why. It's because I was used to relating to people through a cultural coating, saying, "Have you seen this play have you gone to this restaurant? Have you seen this television program, where did you buy your clothes?" So the discovery that I could relate to those primitive people, have fun with them, laugh with them, while I was not speaking their language, while I was dressed differently, while all my social references were totally different, seemed all the more amazing when I realized that I could communicate with them. That kind of communication brought me more pleasure than any other kind. And it is one now that I cannot avoid. It's fantastic!

For example, on my way to Los Angeles, eight days ago, I went by way of Borneo. This is a place I didn't know. I there I had a long boat, and went into the back country. Ten or twenty years ago the natives there were headhunters, and they still have heads hanging in the huts and longhouses. But I had a fantastic time. They didn't speak French or English, so we sat there, we ate fruits, we shared, we laughed. It is an indescribable experience to be at the basic level of communication. And that is the greatest influence in *Quest for Fire*, the conviction that we can communicate without words, but instead with a smile, with attitudes, and with integrity. It is then, that you truly realize for certain that color of skin, culture, and all that is totally unimportant. That in fact, man is everywhere the same. That is the ultimate message behind *Quest for Fire*.



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"The discovery that I could relate to those primitive people, have fun with them, laugh with them, while I was not speaking their language, while I was dressed differently, while all my social references were totally different, seemed all the more amazing. That kind of communication brought me more pleasure than any other kind."

ward the end of the film he looks more mature. He has more of a beard and he survives a terrible attack by the giant bear, and receives his scars of life. To me it is important to cover those three attitudes that symbolize three different ways of coping with life.

FF: One of the most surprising and delightful elements of the film, is the humor that is interjected unexpectedly into the storyline. How did you go about deciding what would be humorous in the context of primitive society?

ANNAUD: There is a fine dividing line between drama and humor. From the very beginning we knew that we would have to go from pure emotion, to pure humor, as a release from the stark realism of the film. Humor is a way to get the audience to sympathize with the film. Emotion is also a way to sympathize. By evoking emotions, you get the audience to sympathize with the heroes. But with laughter, you get the audience to sympathize with the film as a whole. I felt it was very important to maintain that level of intimacy with the viewers

act to what they see on the most basic human level.

FF: Both the visual imagery and the soundtrack of the film seem to lean toward a eastern philosophy in the way you directed the film. Especially the way some of the scenes were framed, to show the immensity of nature. Also the lute music, almost Zen at times is primal in its attempt to mix with natural sound. Do you favor Oriental art and music?

ANNAUD: Yes, it makes me very pleased that you mention that. That is exactly what I wanted the film to say. I wanted the audience to see those small fragile human beings in the middle of an enormous landscape. I wanted them to wonder how could we have survived in such a vast, primordial world.

And yes, I am a great lover of Japanese cinema. I was very impressed with *Desuza* by Kurosawa. One example in *Quest for Fire* is the scene where the tribe is in the marshes with the mist, which is much like *Mizoguchi*. It is also very interesting that you mention the influence on the music. The

harmonic notes. If you listen to the soundtrack carefully you will hear at first no melody at all, while at the end of the score the music is much more contemporary, more "Hollywood" with violins, etc. I wanted it this way. But the reason you felt there was an Asian influence in the music was this. I used the best percussion orchestra in the world. It's half German, and half French called *Gekschönsthauhaus*, who have spent ten years in Japan and Bali and India and they have one of the most extraordinary collections of Oriental gongs. And of course my composer Philippe Sarde listened to all my "idea" music. Even the chorus has the modulated sound of these gongs, like Japanese *Gikagu* music.

FF: In the scene where Everett McGill confronts the woolly mammoths, he pulls something out of the ground that looked like wild onions, which are a traditional symbol of peace, and offered them to the mammoths. It seemed that there were two directions which the men could take at that point; they could fight and revert to their primitive

SYD MEAD

FUTURIST AND PRODUCTION DESIGNER TALKS
ABOUT RIDLEY SCOTT'S NEWEST SF THRILLER

BLADERUNNER



DEKARD'S VEHICLE: DECOMMOD. APPEALING
BASIC: SHOCKER REMOVED. EXPOSED VENTIL. SPALL
SURFACE. TRAFFIC IMPACT. PACKAGE ADDED. PER:
METER. VISIBILITY GROUP. HI-CAP. A/C. PACKAGE.
CONTACT. SWEEP WIPERS. PERMIT APPLICABLE.
THET/RESIST. AIRBORN. AIRBORNE LIGHT
BRAINS. PLANKED OUT.

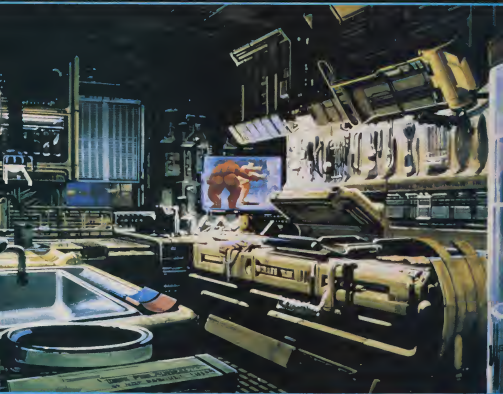
Interview by **BLAKE MITCHELL** and **JAMES FERGUSON**

SYD MEAD, DESIGNER AND FUTURIST, IS A MAN OF MAN VISIONS. HE HAS BEEN RESPONSIBLE FOR THE V'GER CONCEPT IN **STAR TREK**, **THE MOTION PICTURE**, 90% OF THE LOOK OF RIDLEY SCOTT'S NEWEST FEATURE **BLADERUNNER**, AND HAS ALSO CONTRIBUTED HEAVILY TO THE UPCOMING DISNEY FILM **TRON**. AS AN INDUSTRIAL DESIGNER HIS CAREER HAS BEEN WIDE AND VARIED. AFTER GRADUATING FROM THE ART CENTER IN PASADENA, CALIFORNIA WITH HIGHEST HONORS, SYD SPENT THE NEXT TWO YEARS WORKING FOR THE FORD MOTOR COMPANY IN THEIR ADVANCED DESIGN SECTION. ONE OF THE PROJECTS HE DEVELOPED FOR THEM WAS A CAR CALLED THE 'GYRON', A FANTASTIC 2-WHEELED SHOWCAR. BUT AFTER REALIZING THAT MOST OF HIS DESIGN CONCEPTS WOULD NEVER REACH THE PRODUCTION LINE, HE LEFT FORD TO EXPLORE THE EVER EXPANDING WORLD OF INDUSTRIAL DESIGN. FOR THE NEXT FIFTEEN YEARS, HE WORKED FOR VARIOUS MEGA-CORPORATIONS SUCH AS U.S. STEEL, ALLIS-CHALMERS, PHILLIPS, AND EVENTUALLY EVEN DESIGNED A CRUISE SHIP FOR THE NORWEGIAN-CARIBBEAN LINES. IN 1975, SYD MOVED FROM DETROIT TO CALIFORNIA AND WITHIN A FEW YEARS WAS INVOLVED IN HIS FIRST MOTION PICTURE, THE \$45 MILLION EXTRAVAGANZA, **STAR TREK, THE MOTION PICTURE**. IN THIS INTERVIEW WEST COAST EDITORS BLAKE MITCHELL AND JIM FERGUSON TALKED TO SYD ABOUT HIS CAREER PAST AND PRESENT, AND SPECIFICALLY HIS INVOLVEMENT

BLADE RUNNER ART BY SYD MEAD



...THE "SPINNER" IS AN AERODYNE VEHICLE FUNCTIONING



ING ON INTERNAL LIFT FROM TURBINE ENGINES WHICH T



All photos this page 1988 by Lenz Company



with the soon-to-be-released SF thriller *Blade Runner*.

FF: *Star Trek*, The Motion Picture was your first feature film. How did you become involved?

MEAD: When I first moved out here, Bob Shepard gave me a call and said that he and John Dykstra would like to get together with me for lunch. So we met at the Century City Hotel, but that must have been a full two years before I really got involved with *Star Trek*. Later when Paramount decided not to use the special effects already done by the Able Company, because Robert Wise, the director, wasn't satisfied with their concept of V'ger, I was officially hired as a production designer.

Wise wanted a "visual principle" for the film. The concept was that the Enterprise was out in space trying to track down some unknown menace, but no one, not even the scriptwriters knew what it was supposed to look like. A scriptwriter could describe V'ger as "something man had never seen before," and that's all well and good, but it's the easy way out. The really tough question was, what does it look like and how do you build it? Wise wanted a model, something physical, something that was "crystallized," but sculpted in hardware. So, that's how I approached it, as a classical industrial design project with a crystallized motif.

They had already produced the six-sided calm system that constituted V'ger's "mouth." That was all done. What they needed now was an extrusion that moved out from that opening and made a sort of tube. The other reason for keeping the six-sided configuration was at that time they were still planning on building a fully rounded model that could be incorporated into a full 360° camera shot. That meant making one master section and casting it five times.

FF: How close was the V'ger that appeared on the screen to the one you had envisioned?

MEAD: It was exact, very exact. Of course, John Dykstra's master crew made perspective adjustments for filming things, to be honest, I didn't know about. With his expertise in optics, he created an artificial enlargement of the scope of view as the camera moves past. So, except for very minor adjustments, the model was exactly as I had designed it.

FF: Had you also envisioned the bands of light and other light-oriented effects?

MEAD: Yes, I incorporated them mainly from my illustration experience and for the drama of the design, to achieve the effect they were after.

FF: The inside of V'ger was smoked. Was that to hide flaws, imperfections or inconsistencies?

MEAD: They had built only 1/4 of the circumference of the model, one big trough about 47 feet long to attain the right scale. They rented a warehouse and set up a zero visibility facility to film it. The smoke was really to fog out the edges of



Photos: Opposite page, two of Syd Mead's street scenes capture both the "ghetto" and the "downtown" aspects of his futuristic city. This page, above, these illustrations focus more upon the "store front" designs of the future. Mead's use of "Stimulation" to create depth effects is highly efficient. All photos this page © 1982 by Ladd Company

the model as it went into the dark. **FF:** Your book *Sentinel* came out about 1979, and covered your career up to the time you got involved with *Star Trek*. How did the book come into being?

MEAD: Roger Dean, the famous British fantasy artist who has become very popular in the last five years, called from London. He had already produced his book *Views* and had done a lot of work for the rock groups Yes and The Rolling Stones, and a variety of other theatrical productions. He said that now he would like to do a book showcasing my work. So I said sure, Roger and his brother Merlin flew over and we went through what artwork I had left in the house. I usually have very little be-

cause I sell it. I'm fortunate that people buy it. So, he looked at what I had, then he stopped on his way back through Detroit and photographed some additional art work from U.S. Steel that Jim Rhinshart had kept. So along with some sketches and line drawings that I have kept forever, we produced the book. It's a fairly healthy page count for something where we really just grabbed everything we had in the closets and arranged it into an overview of my career.

FF: Do you plan a second volume?

MEAD: We're definitely doing another one, as soon as we get releases from the two latest features, *Tron* and *Blade Runner*. But the movie work will be just another example of professional activity,

rather than having a book dedicated only to movie work.

FF: You went from the sleek, clean look of *Sentinel* to the dirty, decayed and degenerate look of *Blade Runner*. Was this a difficult step for you?

MEAD: After reading the script and working with Ridley and Larry Paul, we set up the psychological basis for the film. We decided upon the ideal location for the film as it best fit into Ridley's interpretation of the story from his point of view as director. Then we started assembling a "look," the basic elements of the overall design. First, I started by designing the vehicles, very sleek vehicles and then, following the formula that we had set up, I overlaid them with addi-

tional equipment, a process that we industrial designers call "retrofitting," which consists of adding little bits and pieces to the main body work. The cars sort of designed themselves from there on.

FF: Initially you were hired to design just the vehicles for *Blade Runner*. How did you go from there to helping design the rest of the film?

MEAD: Whenever I do a vehicle design, I do tempura sketches and put the vehicles into the setting to which they belong. That enhances the idea. So, I started doing backgrounds behind the vehicles. Ridley liked what he saw, and told me to pursue some more ideas for street sets, which I did. We were using the New York street set at the Burbank studios and I had photographs from Larry Paul. We started to run wiring and cables for lighting concepts and also devised a way to bridge the matte line with the real sets, to come up with the total look. Then we began to design the interior sets, and once again, it was an industrial design problem. The internal sets had to look mechanically believable, so I also started doing some of the interiors. Deckard's kitchen and bathroom, a little bit on the bedroom, some key "slot-entrance" mechanisms and the parking meters.

FF: Was there any one underlying conceptual statement in regards to the look of the film?

MEAD: I invented the phrase, "retro-futuro," which became the look of what we were doing. We were taking existing machinery, regardless of what it was, interiors, cars, anything, and adding onto it to make it work, to make it look better, work better, or adapt it to legislative demands. And since we set up that continuity gate, that idea gate, we could hand different items to any of the set fabricators in different set shops and get the same look to everything.

FF: The Corporation pyramid figures heavily into the story. Is it something you designed?

MEAD: No. The pyramid was done at Doug Trumbull's studio.

FF: Did the look of Trumbull's pyramid fit into your vision of the *Blade Runner* world?

MEAD: The sociological theory behind *Blade Runner* was that there existed mass quantities of poverty, a sort of poverty by default. Consumer-based capitalism had become so top-down so that everyone fortunate enough to have a car had to keep it running by buying things at the local accessories store, as opposed to being able to buy a new car. The luxurious end of the scale. If you had lots and lots of money, or you were a large corporate entity, you could afford to do whatever you pleased because you owned the means of supplying your own demand. So, the pyramid is very high tech compared to the rest of the movie, very sleek, a carefully arranged textural megalith. The pyramid is set in the middle of what was called "Hades." An endless plain, like the chemical plant area of New Jersey. Block after endless

block of stacks and vent tubes, a really unpleasant place to be. Then, suddenly there is this beautiful pyramid rising out of the rubble. It is the ultimate visual statement of where our society is headed in the future.

FF: How high was the pyramid supposed to be?

MEAD: I think that the scale, just by judging visually was probably a good thousand feet high. Actually, I really never thought about it that much. When we designed the cityscapes, which were used later on in the post-production matte work, we figured on a building height of up to three thousand feet. Just to get the right accumulation of scale. And that really isn't that fantastic. There is a company planning a two thousand plus high

takes in large volumes of air and feeds it through other turbine engines or a similar power source, and creates thrust. The pilot redirects the thrust to control the direction of the aircraft.

FF: Like a hovercraft?

MEAD: No, more like the Harrier plane that the British have come up with. They selectively direct the thrust down, then when the plane takes off and supports it's own weight, they redirect the thrust to push the plane forward. I insisted on an enclosed lift system because the Spinner vehicle had to be believable, and I thought that folding wings and propellers wouldn't work in a congested urban traffic situation. This vehicle lifts off in it's own space, and then unfolds with flaps that drop down for increased

take out and down and provide an armored cover over the tires in their retracted position.

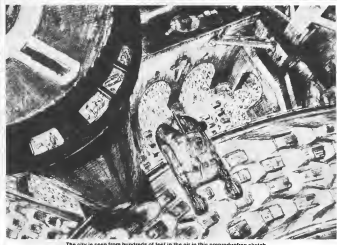
FF: Did you come up with any ideas as to how fast or how high it would fly?

MEAD: Sort of. It was designed as an urban vehicle for use by authorized agencies. Police or security or possibly corporate paramilitary agencies.

FF: Was the Spinner supposed to fly as fast as a small jet or a turbo-prop?

MEAD: Actually, I thought of it in terms of a standard Bell Jet Ranger, which travels at three or four hundred miles an hour. It wouldn't have to go any faster than that as it is strictly a megaurban vehicle.

FF: How long did you work on



building right now, to be constructed in the Chicago area.

FF: All the different design elements in *Blade Runner* seem to work so well together. From your designs, to Ridley's conceptions, to how the final sets appeared to all the futuristic cars that you conceptualized. They mesh exceptionally well. And that seems to happen so rarely in science fiction films. To what do you attribute this kind of continuity?

MEAD: Everybody had agreed on the design format far ahead of time, during preproduction. I think that's one of the most necessary elements to the success of any heavily designed movie.

FF: How is the Spinner supposed to work, and is it feasible as a realistic means of transportation within the next forty years, when *Blade Runner* takes place?

MEAD: The aerodynamic principle is based on internal lift. It's power source, a turbine or whatever,

airflow or thrust modulation. But it basically lifts off in its own space, which I thought was really critical to a believable urban utility vehicle.

FF: Where are the lift units positioned on the vehicle?

MEAD: The main lift unit is positioned toward the rear of the body, underneath the vehicle's center of gravity, maybe a little bit. The propulsion theory also incorporated additional lift units in the front of the body which were fed by vent tubes from the main turbine.

FF: What are the two semicircular protrusions on front?

MEAD: Those are wheel housings. When not airborne, the Spinner had to roll along the street, but at the same time we wanted all the tires concealed when it was flying, so those units are wheel covers. When the vehicle is on the street, the wheel covers rotate forward and inward and serve as sort of discs on top of the wheels. When the Spinner flies, those covers ro-

Blade Runner?

MEAD: *Blade Runner* was in pre-production for about a year before the Filmways debacle. Then Michael Deesley and Ridley stopped the film and Tandem and Ladd picked it up. All together I worked off and on for about a year and four months.

FF: After *Blade Runner*, you went on to work on Disney's *Tron*. What was your contribution to that film?

MEAD: I was originally hired by Steve Lisberger to design some vehicles, that sort of thing, a tank, a light cycle, an aircraft carrier, and a solar sailer. Mies van der Rohe, the famous French artist known for his work in Heavy Metal, eventually redesigned the exterior of the solar sailer, but I believe they retained my interiors. The tank, however, was very successful, and was fed into a program using computer animation. It turned out really terrific. Four thousand line resolution on the tube is so good that it looked

(just like a plaster model)

FF: Then the finished computer animation is pretty close to what you designed?

MEAD: It's exact. I eventually also got into terrain design, set interiors, and some costume ideas. The terrain I produced was a four-square master drawing which they could feed into the computer. All the four squares matched each other at four points at each side, sixteen working contact points. They could instruct the computer to change pattern texture for the landscape, and since you have a negative/positive image capability, you can make the pattern rise or depress to simulate a variety of landscaped features.

FF: Were you involved with the computer end of the project?

MEAD: No, that was all farmed out. All I did was to supply the graphics and the designs.

FF: Had you ever done any of this work before?

MEAD: No, never had.

FF: It seems that lately there have been a lot of firsts in the field of SFX design.

MEAD: Yes, Tron will be the first feature film with anywhere near that amount of computer animation running time.

FF: I understand that George Lucas wants to do the fourth of the Star Wars series completely with special effects that incorporate computer animation.

MEAD: Yes, he's got his own facility up there in San Rafael.

FF: Do you think that computerized animation is going to be the SFX trend for the future?

MEAD: Yes, I do. I know that Tron is soaking up all the available computer time up until March. The computer industry in relation to some other industries is still in the infancy of an infant, where one movie can monopolize the industry. I'm sure that's why Lucas is setting up his own facility, so he has in-house availability.

FF: If you had to choose between full-time film work or full-time industrial work, which would you choose?

MEAD: I'd still do the mix, because I work under the classic business exercise never to have more than one third of my income coming from any one source. More than that is just dangerous. I will definitely keep the mix of corporate and commercial clients. It also gives me a better overview from working outside the film industry. That way I'm not hindered by any technological blind spots.

FF: Aren't you working on an industrial design project in England now?

MEAD: I've been approached and they're waiting for further funding, a bond issue or something like that. It's an mega-entertainment complex similar to convention center.

FF: Any future film projects in the works?

MEAD: I do but that's all I can say for right now. We're just ahead of contracts so...

FF: Concerning your own personal

FF: This is a little before *Bladerunner*, but in *The Empire Strikes Back*, the look of the walker, the AT-AT, is a direct steal from some of your earlier designs, and Lucasfilm have even admitted this. How do you feel about that?

MEAD: I designed the mechanical walking device in '66 or '67. At that time the Army had also built an experimental walking vehicle, an analog walking machine. I was doing a series for U.S. Steel and I thought that would make an excellent multi-terrain vehicle idea. But what I did was to put four traction motors on the feet, so that the feet could swivel. Then when you got to smooth terrain, you could squat the vehicle down, bend the knees and lock them with disc brake caliper mechanism, inflate the feet, turn them sideways and roll away on big tires. That's really much more flexible than just having big feet that clomp along at walking speed.

FF: Do you feel that the Star Wars crew did pretty well using this basic idea of yours?



MEAD: What irritated me a little bit, and it may have been deliberately done for the audience, was that the walking vehicles were designed to be very amorphous, to look like mechanical animals. The "jaw" went back and forth when the laser cannon fired in a recoil type of action, which is sort of cute, but too much

of a cartoon gesture for my taste. I didn't like that too much. But the walking action was very convincing, especially the way the weight shifted.

FF: They were trying for an elephant type of look.

MEAD: Yes, like Hannibal crossing the Hothian Alps.



Photos: Top right, early sketch of Walker look and overviews for scale from *The Empire Strikes Back* sketchbook. Above, the original military walking machine designed by Syd Mead as seen in *Star Trek*.

view of the future, do you think the world is headed toward the stylized, antediluvian look of *Star Trek* or the grotesque, urban ghetto look of *Bladerunner*?

MEAD: As a philosophy, the technological plant, the state-of-the-art plant, affords the possibility of going in either direction. Social imperatives eventually decide what you use that technological capability for. To me, technology is amoral, it has no good or bad connotations, it just exists. It's a quest for knowledge and the solutions that you come up with in that search, your social machinery then regulates what's allowed to happen.

I think we'll eventually have genetic engineering, first for industrial plant development, then for food growth facilities, both grains and animals, human genetic engineering for disease prevention or for cleaning out the gene pool, to eradicate genetic aberrations such as sickle cell anemia or other dis-

eases that are hereditary.

FF: In *Bladerunner*, the Replicants have been genetically engineered for exploration and dangerous assignments. Do you think the possibility of that kind of genetic engineering lies ahead of us?

MEAD: I think it will eventually happen. Nature has provided us with an excellent model to expand upon. Pound for pound, the human brain is still the most remarkable thinking "machine" in existence. But eventually, we will exceed the present capabilities of the human brain by quite a bit. Scientists are already working on a protein molecule computer which will expand information density by ten or twenty magnitudes. If we could duplicate a human being, it would be the cheapest way to manufacture artificial intelligence. You could also genetically regulate just how much thinking such a human "Replicant" would be allowed to do.

FF: So far you've worked on three

major science fiction films, *Star Trek*, *Bladerunner*, and *Tron*. What are your feelings about the genre?

MEAD: Science fiction fascinates me. Primarily because of the format it presents. Like Isaac Asimov because he's a scientist who writes science fiction. Arthur C. Clarke is really a sociological visionary who writes what is called science fiction. They invent a scenario, then take a real life situation and present it in that scenario. The difficulty with science fiction is that science is catching up faster and faster with what was fiction. Some of the simpler technological fantasies of ten years ago are already for sale on the shelves of our local audio and video stores, and some of our more advanced fantasies already exist on the shelves of experimental laboratories. Because of this constant game of catch-up between real science and science fantasy, science fiction films, the

(Continued on page 46)

BLADE RUNNER

Blade Runner is sure to be the movie event of 1982. The star is Harrison Ford, straight from three of the biggest grossing movies ever made. Based on the eerie world of "retro-fitted future technology" from Hugo Award-winning author Philip K. Dick's novel, *Do Androids Dream of Electric Sheep?*, the dazzling effects by Douglas Trumbull will set new standards for SF films. This \$20 million production opens in 1,200 theaters June 25, 1982. Pacific Comics is pleased to present three new Blue Dolphin Enterprises publications on Blade Runner to tie in with the film's release.

The Blade Runner Sketchbook \$6.95



Blade Runner
Sketchbook

The amount of design that went into creating the environment of the year 2019 is staggering. This book compiles the highlights of the costumes, vehicles, buildings, street fixtures, and much more. The artwork includes pieces by Syd Mead, Mentor, Huebner, David Snyder, and even a few by director Ridley Scott. Beautiful work in pencil, washes, pen and ink, and gray marker. Trade paperback, 96 pages, approximately 11" x 8 1/2".



Blade Runner
Illustrated
Screenplay

The Blade Runner Illustrated Screenplay \$6.95

The complete script to the blockbuster film, containing the dialogue and stage directions just as they were handed to the actors. This fascinating presentation is profusely and magnificently illustrated with specially selected storyboards used in the production. These storyboards are the tools used by the crew to visualize this unbelievably believable panorama of the future. Trade paperback, approximately 8 1/2" x 11", 128 pages.

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GALACTICA

(Continued from page 68)

from being seen when scheduled. A 33% manipulation rate, over a season, will kill any show old or new, 100% of the time. It artificially forces the ratings down an average of five points for every three months it continues. Every SF series run since 1970 (except for *Back Rogers* during its first season) has been manipulated that much or more before being canceled.

With *Battlestar Galactica* ABC took no chances. From December on its manipulation rate was over 70%. That means for five months, *Battlestar* was the special and the manipulations were the series. By the end of the official 32 week season the network had only managed to show 17 episodes. Now some of the preemptions were for bona fide specials, but most were for things like reruns of the *Honeymooners*, *Charlie's Angels* and double feature night at the movies. Most of these so-called specials drew ratings two to three points below the *Galactica*, so even ABC doesn't claim they were being run to improve the night. In fact, when questioned about the massive manipulation they denied anything had happened.

In the face of manipulation that should have driven the ratings down a minimum of 10 points, *Battlestar* dropped only three. It held among the top 25 programs in the

nation. When it was placed in the same time slot, *Mork & Mindy* the top rated show of the decade, couldn't even stay in the top 30, and its manipulation rate was only 5%. In other words, in spite of everything, *Battlestar* refused to fail. ABC canceled it anyway.

The audience hit back with everything they had. Nothing like it had hit TV since the legendary cancellation of *Star Trek* itself. ABC was desperate. They counterattacked by cranking out the rumors—everything from horror stories of disappearing audiences to hints that the series was only being revised. As a master touch, they ordered production of two new episodes, to be run (it was rumored) as movies in the fall while production problems were worked out in the original series.

It worked. Viewers decided to wait and see what would happen. The moment they did, ABC halted production, fired the cast and ordered the sets taken apart. It seemed like a brilliant move, ABC was happy for all of a month. It took that long for the audience to realize. Then they hit again, attacking right through the 78-80 season. But, ABC wasn't beaten yet. They simply rewired the series, but they put it against *60 Minutes* to eliminate the adult audience. Next the stories were "kiddified" to get rid of any hold outs. The result was a sitcom with *Galactican* uniforms and *Six Million Dollar Man* side ef-

fects. As a final touch ABC changed the cast. That alone was sure to keep the ratings down. Viewers had nothing against the new faces, Kent McCord and Barry Van Dyke are fine actors, but they're not Apollo and Starbuck. It was like bringing back *Star Trek* without Kirk and Spock.

When the series was canceled again there was very little protest. The new version really wasn't worth fighting over. But, ABC had sinned and God would punish them. In order to justify canceling the show, they had to succeed with their Sunday night replacement. To do that, they picked dead, unbelievably successful, *Mork & Mindy* but that left a hole in Thursday night. Laverne & Shirley filled it nicely and Angie took their spot on Tuesday. Unfortunately, faced with the same competition as *Battlestar*, *M & M* not only couldn't beat its ratings, it found itself fighting just to stay on. Worse yet, it was dragging *The Sunday Night Movie* down with it. ABC might have been able to ride out that problem, but their other moves were also failing. Laverne & Shirley which hadn't left the top 10 since its beginning, suddenly wasn't even in the top 30, and *Happy Days* was following it down the rating ladder. Anger fell so far nothing could save it. To get rid of one SF upstart, ABC sacrificed its first place position and lost millions of viewers and dollars. But *Battlestar* was canceled. ABC had

succeeded to that. In itself that wasn't unusual. The networks have succeeded in getting rid of every hard core SF series offered for the last dozen years. In fact, the way ABC dealt with the *Galactica* is pretty much how the networks always deal with SF. But, this time some SF publications openly congratulated them for getting rid of this upstart which was beginning to replace *Star Trek* in conversations. These publications even helped distribute ABC's excuses.

That was the real tragedy. *Battlestar* is still being rerun. As for the stars, they'll probably be more successful now than if the series had run for years. It made their names household words, but wasn't around long enough to typecast them.

For television SF, the cancellation could be death. In their rush to be rid of this fantasy upstart, many publications made a fatal mistake. They helped ABC cancel the statistically most successful SF show ever to appear on TV. In effect, ABC announced to the world there is no audience large enough to justify an expensive SF series—that includes fiction as well as fantasy. By helping the network get away with that, SF magazines may have helped sign a television death warrant. Right now, SF's future on TV doesn't look good, unless, of course, we're willing to settle for network approved sitcoms.

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Above left, Deckard (Harrison Ford) peers into the observation blister of a cryogenically sealed sleep chamber. Above center left, Deckard bargains with a wily old slugshopkeeper.



BLADE RUNNER

(Continued from page 43)

so called genre films, are going to have to revert back to the age old, tried and true dramatic possibilities of plot, character involvement, believability of the conflict, and motivation in order to entertain their audiences. Eventually we will be right back to the old Greek plays, only they will be placed in the future.

FF: Are you saying that science fiction films can't rely just on futuristic hardware anymore to satisfy their audience?

MEAD: That's right. If somebody comes to you and says, we're going to do a fabulous film, and it's set 7,000 years in the future, that's sort of preposterous. It really doesn't matter if it's 5,000 years or 20,000. Within five hundred years things will be so completely different they will be totally unrecognizable. Just as incomprehensible as if you took an ancient Greek or Roman and dropped him into the streets of Manhattan.

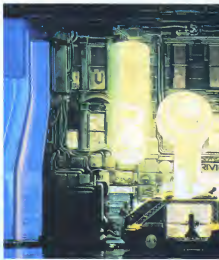
FF: In the new Clint Eastwood

movie *Firefox*, pilots have mind control of their M.I.G. fighters. Will this be a reality within the next ten years?

MEAD: Right now the fighter pilot looks at his target, and there's a lid sensor on his eyelid which causes his guns to fire directly where he's looking.

FF: Once the viewing audience becomes aware that modern science is capable of creating direct mind contact with the machine, people aren't going to be content with nostalgic space operas like *Star Wars* where the hero is fighting off the bad guys with pom-pom ray guns and flying with a joy stick.

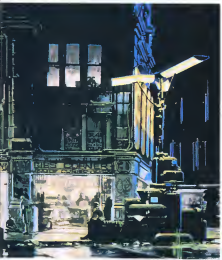
MEAD: That's right, they're not. It won't work. You have one "in-head memory" of the viewing audience to contend with, and if they don't think that a certain scene looks believable, it just won't work in the context of that story. That's the difficulty. For example, we ran into a similar problem in *Bladerunner*. The state of the art for entry security is a plastic card with an embedded magnetic strip which has your name, social security number and all the other data required for iden-



Center page, one of Syd Mead's atmospheric pre production paintings created as an indicator for the texture of *Bladerunner's* sets and matte paintings. Bottom left, Deckard stands before his car as he searches for replicants.



Deckard takes a ride in one of *Bladerunner's* amazing vehicles. Searching the streets for the replicant he is chasing, Deckard leaps from cartop to cartop.



tification. You slip it into a slot and the in-house computer remembers everywhere you were in the building during the day, when you reported to work, etc. It's sort of a big brother overview of your daily activities. And very possibly an intrusion into privacy. At least it certainly could be used that way. But that's state of the art technology. In a science fiction future fantasy such as *Bladerunner* is not a dramatic thing to show somebody just putting a plastic card into a slot. So we invented several key systems with little lights that lit up and incorporated some physical actions, with the hand to make the scene more dramatic. Incidentally, voice prints are still probably the best security system that exists today.

FF: Ralph McQuarrie lives up in north California now and spends most of his time just creating designs for George Lucas. If you got tied in with someone like Lucas who was doing a series of films, would you be content just to do that for a few years?

MEAD: I think it would be exciting. I've been in this line of work for over twenty years, and the reason

that I haven't burned out yet is because the format is always changing. The problem isn't thinking up the ideas, it's finding a client source that lets you reinvent and refine your own ideas continually. I think that the relationship between the real world and fantasy is very important in the realm of futuristic design because fantasy has been intrinsically logical within itself, otherwise it becomes just a form of elaborate doodling. I doodle too, but I always doodle with a specific theoretical scenario in mind. Just to keep the thinking mechanism working properly.

FF: Do you ever feel the desire to get out of industrial design work and just design films, to be able to let your technological imagination expand to its furthest boundaries?

MEAD: Sometimes I do. What I'd like to do most is to expand the size of the current concepts in those films. I'd like to design the overall concept of an entire industrialized urban area, a city of the future, working with a staff of experts who could advise me as to why it should be designed one way or another. Now, that would be exciting. ■



Bottom center left, and right, dozens of unusual vehicles designed by Syd Mead crowd the ghetto streets of *Bladerunner's* Chinatown District. Left, one of Deckard's better dressed female acquaintances flies at an adversary.



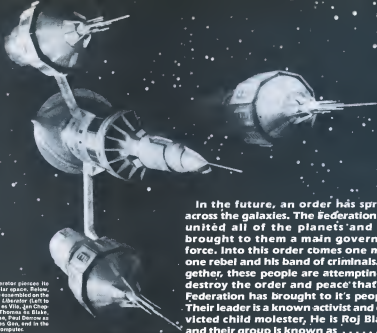


Photo: Top, the Liberator pierces its way through interstellar space. Below, Blake and his crew are assembled on the open-air deck of the Liberator (Left to right, Michael Keating as Vila, Jan Chapelle as Cally, Gareth Thomas as Blake, Sally Knyvette as Jenna, Paul Deneau as Aron, David Jackson as Gan, and in the background, Zan the computer.

In the future, an order has spread across the galaxies. The Federation has united all of the planets and has brought to them a main governing force. Into this order comes one man, one rebel and his band of criminals. Together, these people are attempting to destroy the order and peace that the Federation has brought to it's peoples. Their leader is a known activist and convicted child molester. He is **Roj Blake**, and their group is known as

BLAKE'S 7

On January 2, 1978, the first episode of Terry Nation's newest science fiction creation, *Blake's 7*, was aired on the BBC. Nation, the man who had created the phenomenon known as the Daleks for the *Doctor Who* series some fifteen years earlier had decided to tell a different side in the story of an intergalactic Federation. Instead of portraying the Federation as the protecting, benevolent body that Gene Roddenberry had made so successful with *Star Trek*, he decided to portray them as evil, cruel and ruthless. Into this is thrown Roy Blake, the man striving for the freedom of all people. Mindwashed and convicted of child molestation, the Federation try to make Blake an example to all other rebels that might think of becoming like him.

Nation describes the Federation as the Daleks, Mark II. Whereas the Daleks were machine-like creatures that killed with no conscience, the Federation was human. Humans that killed with the same ruthlessness as the Daleks.

The series started with very little fanfare from the BBC and even less in the way of production values. The first season looked cheap and relied heavily on the BBC's prop and costume storage. It didn't quite catch on at first, but the characters and stories held viewers' attention. As its creator said in 1979, "The production values were cheap. What can I say? We could have easily become *Star Trek*, but we attempted more than *Star Trek* ever did."

"THE WAY BACK"

The first episode introduced the viewers to Roy Blake, played by Gareth Thomas, who has been in a drug-induced tranquility by the Federation after trying to organize a rebellion on Earth. Blake is brought out of this by a good friend who tells Blake of his past, which the Federation has removed from his memory, and that his family has been wiped out.

With this, Blake begins his rebelliousness anew and is once again captured by the Federation. False evidence is brought up to prove that he has been molesting children, and he is sentenced to life on Cygnus Alpha, a prison planet. While aboard the prison ship, en route to Cygnus Alpha, Blake meets Jenna Stannis (Sally Knyvette), Vixi Rastal (Michael Keating) and Kerr Avon (Paul Darrow). After trying to organize an escape, Blake, Jenna and Avon are placed under close confinement.

Meanwhile, a large unidentified ship has drifted into range of the prison ship's sensors. After sending three of the crew across into it, who are killed, it is decided to send the ship's three most dangerous prisoners across Blake, Jenna and Avon, with no choice in the matter, are sent across the access tube at gunpoint.

Once inside, the three experienced hallucinatory images which killed the first three that went



Jan Chappell (left) as Gally and Sally Knyvette as Jenna in "Mission to Destroy"



Above: Jan Chappell as Gally and Marcus Power as the Tharn in "Dawn of the Gods." Below: Ronald Lacey as Travis (center) in "The Zen interrogator in 'Rescue of the Lost Ark.' Michael Keating as Vixi and Paul Darrow as Avon in "Killer."



across. Jenna and Avon fall under its spell, but Blake, due to the Federation brainwashings, is immune. After telling the man computer, Zen (voice by Peter Tuddenham) to stop being nasty, Blake and his crew are loose in the galaxy in the most fantastic ship ever known.

Following Blake on his crusade against the Federation are Kerr Avon, Jenna Stannis, Vixi Rastal, Ottag Gan (David Jackson) and Gally (Jan Chappell), an alien from the planet Auron. The *Liberator* herself is considered a crewmember (after all, Zen does talk).

The Federation, however, aren't exactly going to stand by and let Blake do nasty things to their galactic order. Supreme Commander Servalan, Supreme Commander of Space Command, is herself trying to hunt down the rebels and their threat. But that isn't all she wants.

Played by Jacqueline Pearce, Servalan brings new meaning to the term "rule of fear." She will not hesitate to kill anyone who comes in her way and will do anything to get what she wants. She wants the *Liberator* and has even enlisted the aid of outlaw space Commander Travis, originally a dedicated, if somewhat psychotic, Federation officer. Travis' left arm and eye were destroyed by Blake during a raid and Travis refuses to have doctors fix him properly until he kills Blake. Played by Stephen Groot for the first series, then Brian Croucher during the second, Travis was used by Servalan in her quest for Blake and the *Liberator*. Every time Travis and Servalan fail, Servalan discredits Travis with the Federation but continues to back him as a criminal in his quest for Blake, supplying him with ships to chase Blake across the galaxy.

The stories are often quite complicated with three or four subplots. Throughout the series, Blake and his crew run into people who have invented new weapons or computer systems and don't want to give them to the Federation. The biggest breakthrough in computers was given to Blake and his crew at the end of the first series and has proved invaluable, if irritating, ever since.

Orac, another computer with voice supplied by Peter Tuddenham, is a clear plastic box with lights and tubes inside. Possessing the ability to obtain information from any computer system, Orac has saved the crew many times over. His first use came, however, in predicting the destruction of the *Liberator* to her crew at the end of series one.

"REDEMPTION"

In the first episode of the second series, we see Blake trying to find some way to explain the prediction of the ship's destruction. Finding themselves under attack, Blake and his crew forget about this and concentrate on survival. The ship is taken over and a command code is sent to Zen, keeping any of the

crew from operating the ship. The Liberator is taken to Spaceworld, the huge space station where it was built. The aliens aboard are going to reclaim their ship and kill the crew. Thanks to Orac, Zen is brought back under Blake's control and they escape, only to find another ship exactly like the Liberator following them. This is the ship they saw destroyed.

The second season saw more changes in the series than just finding of the Liberator's original builders. The second season brought the stories an inter-continuity that was absent from the previous series. After an unsuccessful attempt to raid Federation

Command on Earth, Blake and his crew learned that Federation Command had been relocated to a starbase known only as Star One. The mission this series: find Star One.

But the raid on Earth Command didn't leave Blake's crew untouched. Otag Gan died while saving the rest of the crew.

"Since my character was the biggest and filled the most screen, it was decided Gan would be the one to die," commented David Jackson in an interview soon after the airing of the episode "Pressure Point", in which his character died. "I was asked if I would mind, and I said no. That was it for Gan."

The second series was not with-

out its humorous moments, however. In the episode "Gambit", Avon and Villa shrink down Orac and take him to an intergalactic casino. The second series also continued one of the things pioneered in the first series: exploring the problems of today's society lightly veiled by science fiction.

In the episode "Shadow", the crew attempt to get the financial backing of the Terra Nostra, an intergalactic syndicate who's main source of income is the selling of the drug shadow. While attempting to cripple the Terra Nostra by destroying their only source of shadow, they find that the Federation is also backing the Terra No-

stra, actually as the Terra Nostra.

At the end of the second series, Blake finally gets his wish and finds the location of Star One. While trying to destroy the base, Blake finds that Travis is being used as an inside man by an alien invasion force. After being shot by and eventually killing Travis, Blake instructs his crew to aid the Federation in saving humanity from the alien invasion force. In the ensuing battle, Star One is destroyed and humanity, the odds being tipped in its favor by the Liberator, manages to survive. The Federation has been crippled now and it will take some time before it manages to recover.

SERIES ONE

Producer: David Maloney
Script Editor: Chris Boucher
Series One Cast: Gareth Thomas as Rog Blake, Sally Knyvette as Jenna Stannis, Paul Darrow as Kerr Avon, Michael Keating as Villa Restal, Jan Chappell as Cally, David Jackson as Otag Gan, Jacqueline Pearce as Servalan, Stephen Greif as Travis, Peter Tuddenham as Zen
Series created by Terry Nation

1. The Way Back 1/2/78

By Terry Nation
Director: Michael Brain
This episode introduces the viewer to Blake while showing life on Earth and the corruptness of the Federation. After being brought out of drug-induced transplicity by his friend, Bran Foster, Blake learns of his past and that the Federation has killed his family. After being asked to lead another dissident group, Blake is arrested.

The Federation, fearing that Blake may possess an even greater threat than they thought, take evidence that he has been molesting children and sentence him to life on Cygnus Alpha, the prison planet.

While awaiting deportation, Blake meets his fellow prisoners: Jenna Stannis, an ex-smuggler, and Villa Restal, a compulsive thief who introduces himself to Blake by attempting to steal his watch.

Blake's attorney, after finding evidence to support Blake, is murdered with his wife by the Federation. As the prison ship London takes off, Blake vows to return to Earth.

2. Spacefall 1/8/78

By Terry Nation
Director: Pennant Roberts
While en route to Cygnus Alpha aboard the London, Villa introduces Blake to Kerr Avon who almost pulled off the biggest computer swindle in history. Avon gives Blake the idea he needs to escape, and with the aid of some recruited prisoners, they attempt an escape. The other prisoners are soon recaptured and only Blake, Avon and Jenna are left in the computer room. The three threaten to cripple the ship, but when the sub-commander starts to kill prisoners, Blake gives up.

Meanwhile, a large, unidentified ship has drifted into scanner range. The commander sends some man across who all proceed to die. The sub-commander, wanting to salvage money from the ship, sends

BLAKE'S 7 EPISODE GUIDE

(With an assist from Liberator Popular Front)



GARRETH THOMAS as BLAKE



JAN CHAPPELL as CALLY



JACQUELINE PEARCE as SERVALAN



DAVID JACKSON as GAN

Photo: Opposite page, top left, Blake and his crew of rebels and criminals man the deck of the Liberator. In the episode titled, "The Web." Top right, Peter Tuddenham was the "computer voice" for both Zen and Orac.

Blake, Avon and Jenna, the three most dangerous prisoners, across. After encountering a hallucinatory device, the three gain control of the ship and escape.

3. Cygnus Alpha 1/16/78

By Terry Nation
Director: Neil Larimer
The three begin to explore the ship, which Jenna has named the Liberator. They find a sophisticated handgun, a teleport system and the ship's main computer, Zen. Blake takes the ship to Cygnus Alpha, where the London has dropped off the remaining prisoners. Blake teleports down and finds that the prisoners are being held by a religious cult. Blake is knocked unconscious after refusing to take the cult off the planet. Gan explains to Blake that the planet has a deadly virus and the priests have the only drug that will keep them all alive.

On board the Liberator, Avon attempts to persuade Jenna to leave Blake on the planet. Jenna decides to give Blake another hour.

Blake persuades the prisoners to fight for freedom and violence ensues. After Blake calls for help, Jenna operates the teleport, much to Avon's disgust, to bring up Blake, Gan, Villa and Vargas, the high priest. Vargas has Blake's gun and attempts to take over the ship, but Blake operates the teleport and sends Vargas back out into space.

4. Time Squid 1/23/78

By Terry Nation
Director: Pennant Roberts
Blake decides to destroy the Federation communications complex on Sauria Major. While en route, the Liberator comes upon a projectile floating in space giving off a distress signal. Blake and Jenna teleport aboard and find that the entire crew is in suspended animation. After bringing the projectile aboard, the crew instructs Zen to analyze the projectile while bringing the only two living crewmembers back to life.

Arriving on the planet, Blake, Avon and Villa teleport down. They split to find any rebel forces.

On board the Liberator, Gan tells Jenna about his limiter implant. Gan had killed a few Federation people after the death of his wife, and the implant keeps him from killing. Jenna goes down to the hold to check on the survivors. One of them has "blowed out" and attacks



5. The Web 1/30/78

By Terry Nator
Director: Michael Brant

Blake and his crew are surprised to discover that Cally has sabotaged the ship. When discovered, she knocks Blake, Avon and Jenna at gun point until Gan overpowers her. Blake discovers that the Liberator has flown into a web enveloping a planet. After receiving a message from Jenna, but not in her voice, Blake teleports down alone.

On the planet he meets two beings called Geela and Novara. They explain that their unit is an experimental station in genetic engineering and have used their telepathic powers to make Cally bring them



All photos this page © 1993 BNC Network

Jenna. Jenna makes it back to the flight deck and Gen, armed with a gun he can't use, goes after their guest.

On the planet, Blake is attacked by a female who introduces herself as Cally. Once Blake convinces her that he is not from Federation security she explains that she came with some people from the planet Auron to help organize rebels. The Federation had released a short-life virus that killed all the rebels except Cally. Alone, she had planned a suicide attack on the complex, but decides to help Blake instead.

Meanwhile, Zen has discovered that the two aliens are homicidal killers. Jenna, after learning this, goes off in search of Gan. She finds him unconscious in the hold. There is no sign of the aliens.

Blake's party manages to break into the communications center and Avon sets off a chain reaction explosion. When the security guards are almost upon them, Blake calls frantically to the ship. There is no reply.

Gen, hearing the call, struggles to the teleport and brings them up just before the entire complex goes up in smoke. Blake reaches Jenna just in time to save her from the last of the aliens.

Blake invites Cally to join his crew. Since she feels that she cannot return to Auron because of her failure on Saurian Major, she accepts.



Garth Thomas as Blake looms behind a group of Decimas in "The Web," episode five of *Blake's Seven*.



Arnie Marmor as Geela and Miles Petherill as Novara in "The Web."

the ship then to speak to Blake through Jenna. They are under siege by the Decimas, an animal race who have mutated and started breeding independently. In return for power cells that Blake can supply, they will cut the Liberator free from the web.

After telling Avon to bring the cells down, he learns that they are not real beings, but artificially created, controlled by an outlawed group of Aurons called the Lost. Their first task with the cells is to wipe out the Decimas. Horrified, Blake tries to call the ship and keep Avon from coming down, but it's too late. Blake runs from the complex and Geela and Novara follow him. Blake and Avon hide the cells but, when the aliens threaten Avon's life, Blake gives them the cells.

The Liberator is cut free and Blake and Avon teleport up. The Decimas break into the compound and kill Geela and Novara and smash everything.

6. Seek-Locate-Destroy 2/6/78

By Terry Nator
Director: Vere Lorrimer

Blake attempts to steal a cypher machine from Centro, but something goes wrong and he is forced to leave Cally for dead.

In Space Command Headquarters, Servais is being threatened by assassination attempts and is convinced that Blake's survival threatens her own. She demonstrates her power by appointing the fanatical Space Commander Travis, in spite of the fact that he is under suspension following the massacre of one of the Federation colonies. Travis wants Blake more than Servais does. It was Blake who cost him his left eye and destroyed his left arm.

Cally was not dead but is now Travis' personal prisoner. Travis uses her in an attempt to trap Blake, but Blake arrives before Travis expects him to and escapes with Cally.

Obsessed, Travis sets off after Blake with a small fleet manned by mutants.

7. Mission to Destiny 2/13/78

By Terry Nation
Director: Pennant Roberts
After finding the spaceship Orca circling helplessly in space, Blake, Avon and Cally teleport aboard. On board, they find the crew asleep and the pilot murdered. Blake shuts down the tranquilizer gas which is circulating in the ship and waits for the crew to recover.

When the crew awakens, they tell Blake that they were carrying a valuable neurotope, which they bankrupted their planet to buy. Their planet, Destiny, is crippled by a deadly fungus and the neurotope is the only means of stopping it. If they fail to get the neurotope there by the next harvest, Destiny will die.

Blake offers to take the neurotope to Destiny in the Liberator. The leader, Kendal, is suspicious, but Cally offers herself and Avon as hostages. Avon isn't keen on the idea at all, but he will stay aboard to solve the puzzle of the murdered crewman.

On the way to Destiny, the ship flies through a meteor storm. When he checks the neurotope for damage, Blake finds that it's been stolen. He returns to the Orca.

Avon has identified the killer, but she locks herself in the bridge to keep the ship in position for the buyers ship. After tinkering her and getting the neurotope back, Avon and the rest of the crew teleport aboard the Liberator. When the buyers ship attempts to dock, both ships are destroyed thanks to an explosive charge on the airlock planted by Avon.

8. Duel 2/20/78

By Terry Nation
Director: Douglas Camfield
Her power banks exhausted, the Liberator needs some time to recharge. Blake takes her into a low orbit around an uncharted planet. Blake, Jenna and Gan teleport down to the planet. Gan is convinced that he sees two women, then he sees three ships converging on the Liberator in the clear sky. The three teleport back to the Liberator.

The three pursuit ships are led by Travis. The Liberator is unable to run, so Travis' ship but, just as the two ships are about to touch, the ships and crew are held in stasis.

On the planet the battle is watched by two women, the two Gan saw. One is the young and beautiful guardian, Sinofar, the other a toothless old crone is Groc, the Keeper. Between them they control the Power of their race, which killed itself in a thousand year war.

Blake and Travis are taken from their ships and brought to the planet where the scale of the battle is brought down and both are told that they must learn to experience the death of a friend. Suddenly, Jenna is plucked from the Liberator.

Then begins a desperate battle in a forest with Blake and Jenna and Travis and a mutant from his ship stalking each other. The mutants weakness is that she needs special serum to live and the small animals she has captured do not nearly sustain her. She needs human blood.

Night passes and in the morning Blake tries to find Travis. When he returns, he finds Jenna missing. Travis uses Jenna as a lure to try and capture Blake, but Blake outwits Travis and the fight. Blake wins, but he refuses to kill Travis.

Because of Blake's mercy, Sinofar allows him and Jenna to leave with the Liberator and get away before Travis.



Jenna, Blake and Cally aim their weapons in "Mission to Destiny".

9. Project Avalon 2/27/78

By Terry Nation
Director: Michael Briant
Blake receives a call for help from the resistance leader Avon. But while he is responding to the call, Travis ambushes Avalon's rebels and captures Avon. Inside the Security Centre of the planet, Travis demonstrates to Servalan how he will kill Blake's crew and leave Liberator intact.

Blake and Jenna teleport down to the planet and find the bodies. They find one person still alive, a young man named Chevner, who agrees to help them rescue Avon.

Blake, Jenna and Vila, led by Chevner, manage to raid the security centre and rescue Avon. But, once aboard the Liberator, Blake begins to get suspicious. It seems like the Federation wanted the escape to succeed.

Chevner is immediately suspect because Cally was able to identify Avon, having met her before. But when Chevner is found dead, Avon is found to be the greatest threat.

Just in time to prevent her from releasing a deadly virus that would have killed them all they find that she is really a carefully replicated android.

Avon neutralizes the android and Blake takes it back to the security centre. Using the virus intended to kill him, Blake forces Travis to give him the real Avon.

10. Breakdown 3/5/78

By Terry Nation
Director: Vane Lorrimer
When Gan goes berserk, Blake finds that his limiter implant is malfunctioning and sending scrambled impulses to his brain. Without medical attention, Gan will die.

Avon tells of a neutral space station that can be reached before Gan dies, Space Station XK72. Zen refuses to say anything about it and tells the crew that the fastest route would take them across a forbidden sector. Blake insists they go this way and Zen shuts down completely.

While experiencing many obstacles in the sector, Avon argues with

Travis moves out of firing range as the Federation's first salvo destroys XK72.

11. Bounty 3/13/78

By Terry Nation
Director: Pennant Roberts
Blake and Cally teleport down to a planet to retrieve the President of a once-independent planet called Lindor. The Federation keeps him in a comfortable prison. President Sarkoff believes that his people no longer want him and refuses to accept Blake's evidence that the Federation rigged the last election. Meanwhile, the Liberator receives a distress call and leaves orbit to investigate, only to run into trouble.

Unable to raise the Liberator, Blake and Cally break out of the prison with Sarkoff and his daughter, Tyce. Just before getting recaptured, the four are teleported to safety by the Liberator. Searching the ship, Blake only finds a hysterical Jenna who tells him that the rest are dead just before he is knocked unconscious.

Blake awakens in a cell with the rest of the crew except Jenna, who has, as Avon bitterly informs Blake, joined their captors. They are all being held by collars around their necks which can be detonated by their captors and blow their heads off.

On the flight deck, the pirate Tarvin is pleased with his capture. He is an old friend of Jenna's and she seems to have allied with him. Tarvin doesn't entirely trust Jenna, and is thinking of turning her over to the Federation with the others. Sarkoff and Tyce are there also, Sarkoff relieved to be free of Blake, Tyce not entirely happy to have an explosive collar round her neck.

In the detention cell, Vila is attempting to remove Blake's collar while Avon tries to pick the lock on the door. They are interrupted when Jenna enters apparently to gloat, but she fails to notice the discarded restrainers on the floor.

Vila gets Blake's restrainer off as Avon opens the door. Vila starts on the other collars as Blake leaves and meets up with Jenna who, with Tyce's help, overpowers Tarvin's guards to kill Tarvin in the process. Blake finally persuades Sarkoff to return to Lindor to reclaim the presidency.

12. Deliverance 3/20/78

By Terry Nation
Director David Maloney and Michael Briant

A small spacecraft containing two men, Enor and Maryat crashes on the planet Cephor. The Liberator, seeking the crash, moves in to investigate. Avon, Jenna, Vila and Gan teleport down and find that Enor survived. When arriving back aboard the Liberator they find that Jenna failed to teleport up with them. Avon, Vila and Gan go back to search for her.

In Space Command Headquarters, Servalan tells Travis of her plan to obtain something called 'Orac'. Enor had arrived and offered the Federation Orac in return for a hundred million credits and power cells that would save his father's life. She sent the surgeon

and the money back with him but rigged their ship to explode en route. Travis is not at all happy with this. It was Maryatt who saved his life after being shot by Blake. Servalan tells Travis that they are going to get Orac, not for the Federation, but for themselves. Orac and Ensor senior are on the planet Anisto.

On Cephlon, Jenna has been captured by a race of primitives who are keeping her tied up. She tries to escape, but fails.

Ensor awakens aboard the Liberator and pleads with Blake to take him and the power cells immediately to Anisto as his father's heart cannot go on without them. Blake agrees but argues that they can't leave until Jenna is rescued. Ensor overpowers Cally and, using her as a hostage, forces Blake to leave orbit and head for Anisto.

Avon, Vila and Gan are attacked and chased by a group of primitives. As the three run for cover they are allowed into a secret cave by a girl who identifies herself as Meegat. She explains that she is the last survivor of a race who once inhabited the planet who killed themselves from war. She tells of a legend that one day a god will come and show her people the way to Deliverance. Much to Vila and Gan's amusement, she takes Avon to the god. Avon investigates a rocket launch console and a rocket primed and ready to go. The rocket contains the seed of Meegat's people, ready to colonize another planet and is the deliverance she spoke of.

Avon, Vila and Gan manage to rescue Jenna and then, to fulfill the legend, Avon sets the rocket off into space.

On the Liberator Blake and Cally manage to overpower Ensor, who is dying. Before he dies, he tells Blake of Orac and Blake promises to deliver the power cells as soon as he's retrieved the rest of his crew from Cephlon.

13. Orac 3/27/78

By Terry Nation
Director: Vere Lorrimer

While en route to Anisto, Jenna and Avon are both taken ill. Cally diagnoses that Jenna, Avon, Gan and Vila spent too long on Cephlon and are suffering from radiation poisoning. There are no drugs which can help aboard the Liberator and their only hope is that Ensor Sr may have some on Anisto.

When the Liberator starts orbit around Anisto, Zen is taken over by another computer and demands to know why they are there. Blake explains and he and Cally are permitted to teleport down. They are transported to Ensor's hideaway.

Servalan and Travis have arrived and are looking for the lab.

Blake and Cally find Ensor near collapse due to the power drain. Blake explains what has happened to his son, and Ensor produces some decontaminants. And he also produces Orac, the most sophisticated computer in the galaxy. As they are about to leave, Servalan and Travis enter and start shooting.

The three escape via some subterranean tunnels to get outside Orac's force field and teleport up to

the ship. The trip proves to be too much for Ensor, who dies before they reach the surface. Blake and Cally continue with Orac. On the Liberator, Avon is minding the teleport with Jenna and Gan keeping him company. Avon rouses himself when he realizes how long Blake has been gone. With Vila, he teleports to the surface.

Blake and Cally emerge from the tunnel to find Travis and Servalan already there, waiting for them. Travis tells them to put down Orac, then raises his hand, seeing his opportunity to kill Blake.

Travis' hand is shot from the side by Avon, who has suddenly appeared. With some opposition from



Jacqueline Pearce as Servalan and Brian Croucher as Travis in "The Weapon"

Avon, Blake leaves Servalan and Travis alive so that they can explain their involvement with Orac to the Federation Administration.

On the flight deck of the Liberator, Orac claims that he can predict the future. When challenged to do so, Orac produces a picture on the screen which Blake identifies as the Liberator. The ship on the screen explodes.

SECOND SERIES

14. Redemption 1/9/79

By Terry Nation
Director: Vere Lorrimer

Avon tells the rest of the crew that he has studied the tapes of Orac's prediction and has found that the star patterns are unique. If they stay away from there, the prediction is nullified. Their relief is short lived as two unidentified ships attack, then Zen is taken over by another computer with a command code. The ship refuses to do anything they want it to, and is heading towards some point in space. Blake deduces that the interference must be caused by the original builders of the Liberator reclaiming what was theirs.

The Liberator is boarded and Blake, Avon and Jenna are cornered on the flight deck, and take full control of the ship. The Liberator docks with Spaceworld. The crew is taken off the ship and Avon and Jenna are put into the same cell while Blake is taken for interrogation. In the cell,

Avon notices that the star pattern is the same as in Orac's prediction.

Blake, while being interrogated by the System, Spaceworld's governing computer, sees it malfunction for no apparent reason and his captors decide to execute Blake and his crew anyway.

Avon, Jenna, Gan and Cally have been rescued from their cells by Vila, who had managed to pick the lock on his own cell. While being escorted to his execution, Blake escapes and meets up with the rest of the crew. They manage to get back to the Liberator and get free of Spaceworld thanks to Orac, who has reprogrammed Zen. Spaceworld sends out a ship to destroy the Liberator.

disconnect.

Blake, Avon and Jenna teleport down to the planet where Shadow is cultivated from cactus-like creatures called Moon Discs. The three set up charges so that the Liberator can destroy the cultivation plants. On board the Liberator, Cally regains consciousness and, finding herself unbearably lonely, starts running, straight to the teleport. Orac teleports her down to the planet where she continues to run until she falls into a shadowed incle and lies unconscious.

Back aboard the Liberator, Orac abscond power and starts to take the Liberator on a suicidal drive towards the planet's atmosphere.

The ship starts to burn up and there's nothing the crew can do.

On the planet, Cally awakes to find herself surrounded by Moon Discs. They have high telepathic powers and can communicate with her. Using their strength, Cally uses telekinesis to reach up to the Liberator and take Orac's key, halting the drive.

Back aboard the Liberator, the whole crew gathers. Avon explains that Orac was taken over by another being that needed the power from the explosion of the Liberator to project itself back into this dimension. Cally agrees, explaining that the being was from the dimension where all telepathic powers come from, being a telepath it had to incapacitate her. Avon makes sure that it never happens again by implanting an explosive device in Orac which will activate if he is taken over that way again. Blake allows Bek to destroy the Shadow and then takes him back to Space City to continue his fight against the Terra Nostra.

16. Weapon 1/23/79

By Chris Baucher
Director: George Spenton-Foster

A beta-class technician named Coser escapes from the Federation weapons development base along with a bondsman named Rachel and a new weapon he has devised called Impact. They land on a deserted planet and destroy their ship, then hide out in an abandoned industrial complex.

Servalan has commissioned a CloneMaster to make a clone of Blake so that she can track Coser into giving the weapon to Bek. She is advised by a leading psychiatrist named Carnell and assisted by a more than usually unbalanced Space Commander Travis.

Orac, after picking up the news of the escape, informs Blake and the crew. Blake takes the Liberator to the planet that Coser is hiding on and teleports down with Avon and Gan. On the planet, Servalan and Travis have already arrived with acquired Impact. Blake, Avon and Gan are marked by Impact, which will kill them when Servalan wishes.

The triumphant Servalan gives Impact to Travis to operate, but they are surprised by Rachel and the clone Blake, who inform them that they too have been marked. Thrown off the planet and never able to return, neither Blake nor

(Continued on page 64)

"THE ANGRY RED PLANET"

**A SPECTACULAR
WELCOMING COMMITTEE
OF GIANT MONSTERS
GREET'S AMERICAN ASTRO-
NAUTS ON THE ANGRY
RED PLANET MARS!**

Article by **ROBERT F. SKOTAK** with Additional Research by **STEPHANE BOURGEONE** and **DONALD JACKSON**
SYNOPSIS

The Angry Red Planet begins at the Pentagon, that perennial favorite of fifties science-fiction films. A tense meeting between officials transpires. The subject: The fate of the MR-1, the first manned rocket to Mars. All contact had been lost months before. The mission was thought to be a failure. Now, suddenly, the ship has reappeared near Earth's orbit.

But what of the crew of four? The MR-1, drifting silently through space, seems to be a dead ship. The order is given to attempt to land the rocket by remote control, hopefully to regain all of the precious data it may have collected. Elaborate preparations follow to land the interstellar vehicle.

There is a heaviness in the air around the desert blackhouse as re-entry activities swing into full gear. Waiting... Then a distant thunder in the clouds overhead heralds the ship's arrival. Tracking instruments trace the MR-1's descent to a safe touchdown. The smoke clears and the hatch opens. Out of the darkness staggers a lone figure: Dr. Iris Ryan (Nora Hayden) inexplicably in a state of shock. The body of one other survivor, an unidentified man whose arm is buried in a dark, gelatinous growth, is carried out on a stretcher. Both are rushed to the hospital.

Iris appears unable to recall anything of their journey after the land-

ing on Mars. Her mind apparently has blocked some unknown traumas they experienced on the alien world. Hourly, the strange growth on her companion's arm continues to spread, threatening to infect others. The contamination could eventually spread beyond the confines of the hospital. In order to combat it, it becomes imperative to determine where it came from. Narco-synthesis (forced memory recall through use of sodium penothal) is administered to Iris in the hopes she can then tell

them what caused the alien infection. There is a drawback to forcing recall, however, as one of the doctors states: "When we penetrate her mind block into her repressed memories, her recall undoubtedly will be colored by her mind's own interpretation of what she experienced. Anything akin or frightening to her we will see as her mind saw it."

In this drug-induced state, a strange world unfolds, more resembling a fever dream teeming with hostile life forms than any

known reality. Mars is seen through her eyes as all pinnacles, craters, and tangled jungles shimmering with an eerie crimson glow. Weird carnivorous plants and a forty-foot-tall spider crab resembling, according to one critic, "an animated and enlarged x-ray of a bat" assail them. From a distance they are continuously being observed by the higher life form on Mars in the shape of gigantic, 3-eyed insects.

As the foursome paddles toward a spired city across a mirror-

Photos: Top, the amazing "Spider-Bat-Crab" leaps across the Martian terrain. Below, Dr. Ryan screams as she recalls horrible experiences on Mars during her debriefing under the influence of sodium penothal.



surfaced lake, a mountainous unicellular mass rises before them, a kind of monster amoeba. It chases them all the way back to the ship, managing to pluck Warrant Officer Sam Jacobs (Jack Kruschen) out of the airlock and absorb him. In the process, Colonel Tim O'Bannon (Gerald Mohr) is grazed and infected by the creature's green pseudopod.

The MR-1 is engulfed by the translucent mass. O'Bannon and Professor Gettli (Les Tremayne) manage to electrocute the amoeba by sending a current through the outer hull before it can eat its way to them.

Moments later, they blast off, having caught one last glimpse of a grotesque Martian face peering through the porthole.

En route back to Earth Gettli succumbs to the strain put on his frail system and dies. O'Bannon is unconscious, slowly being enveloped in the amoebic tissue. Iris, alone, commands the crippled, radioless ship back home. There Iris' story ends.

Armed with knowledge of the infection, the doctors are able to combat it and save O'Bannon. In a final note, all of the ship's tapes are found to be completely erased, except for one: the tape bears a warning from the Martians to stay away from their world. Man, with his warning, violent nature is not yet ready to join with other civilizations in space.

BEHIND THE SCENES

Among motion pictures, *The Angry Red Planet* is possibly the penultimate, pre-Jet Propulsion Lab Martian adventure. It is the story of a Mars we once dreamed of—the old Mars before JPL's cameras, the microbiologists, and astrogeophysicists demonstrated how barren a world it really is. Hardly a place suited to



A giant Martian approaches the ship. (Not seen in film.)



Above, the "Hui-Bat Spider-Crab" is blinded by the crew's ray rifle. Below, Sid Pink and Nora Hayden ham it up on the Martian jungle set.



the talents of the two-fisted stalwarts of the pulps and B-movies of the past. But they're right at home in *The Angry Red Planet*, the outlandish tale of four astronauts who land on Mars and encounter bug-eyed monsters. It was filmed in the equally outlandish process known as Cinemagic. Little about either seems to be known.

The initial concept for *The Angry Red Planet* was the brainchild of enterprising producer Sid Pink, a former production budget manager, head of United Artists' advertising department, theatre owner, and exhibitor. Pink had spent many years of his youth pouring through the science-fiction and fantasy takes of the times. Amazing Stories,

Fantastic Adventures, and a host of others. Throughout his later years, he yearned to produce a film that would reflect the color and adventure of the pulps. In September of 1959, he did just that.

Pink had earlier brushed with science-fiction, though not as a producer. In 1950, as head of booking for United Artists, Pink entirely revamped the ad campaign for Arch Oboler's nuclear war film *FIVE*, turning it into a big success. This led to a brief partnership with Oboler and production of the far more successful *Bwana Devil*, the historic first major 3-D motion picture to be made. While *Bwana Devil* revitalized the film business at a critical time, it brought with it a host of financial and personal problems. As a result, Pink got out of production and returned to building his theatre circuit.

It was not until 1958 that the producing bug bit him again. The seeds of *The Angry Red Planet* were planted when, in mid-October of that year, Pink happened to meet a man named Norman Maurer. Maurer was an exceptionally fine commercial artist and comic illustrator whose superb work with Joe



Abree, a detailed sketch of the Martian jungle served as a guideline for the actual set. (See photo bottom page 50)



Kubert on *Tor*'s classic. Coincidentally, Maurer was also a pioneer in the area of 3-D as one of the developers of the anaglyphic (red and green) stereo comic book series. Both *Tor* and *The Three Stooges* 3-D comics are now considered among the best of their kind.

According to Pink, "Norman had developed a graphic process he called Aniscope, which he demonstrated to me. I told him if we could develop something on the same lines, but with a more practical use, I would be interested in doing something with it. And this is how Cinemagic was born."

Maurer and Pink spent the next 10 months developing the process. Conceptually, Cinemagic was a process designed to alter a photographic image in a manner similar to Eastman's line-line technique in order to approximate the look of a line drawing (see sample conversion and explanation elsewhere in this article). Pink saw in Cinemagic the potential to realize an ambitious science-fantasy-horror tribute to the old pulps. And a trip to Mars seemed the perfect subject matter. "The idea," states Pink, "was to make the backgrounds as cartoon illustrations. We could then project whatever we wanted behind the actors and Cinemagic would blend them right into these backgrounds. We could use drawings, puppets, miniatures, whatever, and everything would blend perfectly. That would allow us to go totally wild, take the audience into a whole different, weird world, and it could be as fantastic as we could imagine."

Although Cinemagic employed black and white film printed on color stock, it was far more expensive than simply shooting in color. Nonetheless, the pictorial advantages of "motion picture illustration" was the factor that would allow them to carry out such a wild



Photos, above center, approaching the Martian city in their raft, the astronauts are chased away by a giant aquatic monster. At left, the Cinemagic process is shown in steps; left to right, the original Steadicam film, the Cinemagic negative conversion and the final "Cinemagized" Cinemagic print. Below, an early version of the Rat Spider Crab, sans bat wings.



Below, an early version of the Rat Spider Crab, sans bat wings.



Above, this painting of the futuristic Martian city became the "backdrop" for aerial footage in the film.

ambitious project with as little money they, as beginning producers, would be likely to raise.

Pink wrote his story initially entitled "The Planet Mars" in five days. "I thought 'there have been so many stories of invasions of Earth from space, it would be novel to do the reverse, where we are the invaders of somebody else's realm.'" Again, going back to early readings, Pink and Maurer dreamed up outlandish monstrosities like the batrapsider crab (so named by Pink's then ten-year-old son Phil) and the giant amoeba. Maurer assumed the role of production designer, laying out numerous sketches of the creatures, the landscapes, the spaceship, etc.

For practicality's sake, certain ideas had to be dropped from Pink's treatment in subsequent rewrites. Among these was a sequence in which the crew travel across the lake and enter the Martian city itself. There, they wander about finding it empty. Useless, as it abandoned. Yet they have the constant feeling of being watched, observed from afar. At the very center of the city, a voice rings out proclaiming them invaders. They are warned to leave. "At that point," recalls Pink, "we had a flying creature, a tremendous flying serpent that was sent out as the protector of the city. It chased them across the lake, all the way to the ship. Originally that final chase was much longer but we couldn't afford it, or the flying serpent. (Ultimately the Martian creature saw the light of day not on the red planet but in Denmark in Pink's later film, *Reptilus*.)"

In the middle of developing the project, Pink, who was not a screenwriter, felt he had a lot of holes in his story. He needed a more experienced writer, preferably one with some science-fiction



A rare shot of the giant Martians as seen through the porthole of the rock-tahp.



The Bat-Sider Crab screams after it is blinded by the flash of the ray rifle.

background.

He found his man in the multi-talented Ib Melchior, son of famed opera singer Lauritz Melchior. Ib was born and educated in Copenhagen where he received the degree of *Candidatus Philosophiae*. Among accomplishments too numerous to mention, he was an actor, stage manager, a decorated war hero, short story writer, television director with over 500 shows to his credit, translator fluent in six languages, gourmet, and currently a novelist. Melchior, like Pink, had a special fascination for science-fiction and had written a number of stories of that kind (one of which, "The Racer", was filmed by Paul Bartel as *Death Race 2000*). He later went on to write screenplays for *The Time Travelers*, *Robinson Crusoe on Mars*, *Planet of the Vampires*, among others.

When Melchior came to Los Angeles in the late 1950's he discovered a union guild problem which ironically led to his involvement with Pink's project. "I'd discovered to my great surprise that even though I'd been a director in New York, I could not become a director in Hollywood. The only way one could do that was if a producer would say that only you could direct his film, then you could become a member of the guild. So I had to find a producer who would help me. I heard about a man who had not been able to lick certain story problems in his script. I said, 'If I can lick these problems, will you then let me direct it?' He said yes. I rewrote it, he liked it. He produced it with me as director—and this was *The Angry Red Planet*. It was a bug-eyed-monster-type of film and normally I like to do science-fiction that is not B.E.M., but it was kind of a special film for me."

Meanwhile, as Melchior re-

(Continued on page 29)

CONAN

THE BARBARIAN

with
RON COBB



Conan grimaces in shocked disbelief as he is attacked by a gigantic snake.

(Continued from page 21)

very demanding about their favorite barbarian. Initially, out of a lack of familiarity with the property, but later with a kind of conviction, we decided we'd have to go our own way. We just couldn't sit there and directly follow every detail and make sure it was an accurate portrayal of Howard's world as Howard saw it. John and I needed to really cut loose and kind of reinvent Conan, reconceive him, we needed the freedom to take some liberties with the character. It had occurred to me that if fans had been doing it, the loving detail, the great accuracy would certainly get in the way of writing or doing anything original. I was quite taken by the reinvention of Conan which was going on in John's mind and to a smaller extent, my own. We were mainly concerned with the basic concept that this was primarily a period film. We wanted to make sure that the audience could believe that this time period really existed, so we were obsessed with creating the look of a real place in history. For consistency's sake, we had to be able to take some liberties with the Howard stories. It's enough like Howard to maintain the original flavor, but you are going to see the consistent vision of someone who has thought it all through anew.

FF: How close did you work with Nick Alder?



Conan looks precariously over the edge of the stone altar which holds the sacred jewel. Note the very real guard snake which lies coiled at his feet.

COBB: As close as necessary. Essentially he was doing all the mechanical effects on the floor, so there wasn't that much for me to do. I'd supply him with the drawings, and I'd keep in mind what had to happen there, and we'd have to coordinate. For example, I designed the giant snake, how it should look, the externals, then we gave the drawings to Nick and he took them to London and had a sculptor sculpt it. But once it was sculpted, my job was over, except for the paint job at the end. Nick was the expert on how it worked, he put the thing together. He also started all the fires, burnt down all the buildings, catapulted flame pots through the sky, and made arrows disappear into actor's necks.

FF: Was he involved with the Wheel of Pain? Or is it really mine?

COBB: The Wheel of Pain was really just a design concept. There weren't any effects connected with it. I worked very closely with the construction manager, Aldo Puciere. He was brilliant at making it work, but I designed it to work. It didn't really grind grain but it could have, had the stones been heavier, the grinding stones were actually only hollow fiberglass. They looked and worked beautifully but Aldo had to engineer a metal skeleton, with accurate tolerances so that the grinding stones, once they were covered with wood, appeared to be turning and grinding. You

won't be able to see very much of that in the film though. We originally thought you would see more of the function of the wheel, so I had put a tunnel underneath it with village women coming out with sacks of grain. But as it turned out, the action was more intimately involved with Conan, and we get to see very little on the screen of how the wheel actually works. We just sort of hear it grinding in the background. I don't think it's even made clear in the film that what it does is grind.

FF: What about the temple set and the orgy room. What thoughts went through your mind when you set out to design these?

COBB: Some of it was already vaguely described in the script, so I used those ideas as a departure point. John wanted the temple to be inside of a mountain. I was thinking mandala and sunken floor, a circular kind of pit. John suggested a pillar and I decided it should actually be a phallic symbol. I felt that the room should be marble, and they ended up using flesh-colored marble, which was appropriate. In this instance, I didn't do a painting of it but instead just drew up the plans. We had to be very careful that the action could take place in the space we had. During the shooting, we filled it with smoke and flaming pots and it really looked terrific.

FF: You went with miniatures of effects instead of mattes. Why?

COBB: I was keen to avoid mattes,



Conan shares a tender moment with Veleris, his lighting companion and lover.

traditional matte photography, combining paintings with live action, or even combining models with live action optically. But even if we could have gotten good matte painters, John and I wanted to avoid them. We just liked to have everything real in the picture. Occasionally it was just impossible. We couldn't build an entire city. We employed Emilio Ruiz, a model maker and effects man, who convinced us that we could use a very, very old method: foreground models. We felt that this might really be the answer. We committed ourselves to doing an entire foreground model city where we shoot

through the model to the real landscape beyond. It's really all there. He built his model, some of it foreshortened, and it was very exciting when we first viewed it through the camera's eye-piece. Since the focal lengths between the model and background were the same, they looked like they were one. I even picked one particular spot of the city that I liked the most and made a rather detailed drawing of what I wanted there. He built it, we set it up and added people, and it was magnificent.

COBB: My tendency would be to move on, unless I thought it would be new ground. I enjoy the chal-

lenge of something I've never done before.

FF: The film was first set for release at Christmas, 1981, then it was moved to Spring, now it's set for May 14. When that happens, that usually means there's been problems. Is that the case here?

COBB: From dropping in on the editing now and again, my feeling is that John is still experimenting with different ideas, moving things, trying this, trying that. The post-production was just taking longer than anyone had anticipated. There were some basic plot lines shifted, a different emphasis put on this or that particular scene. It was just grinding on. A lot of hard work. But I don't really recall any major problems.

FF: Aren't you involved in a new film?

COBB: I have a tentative commitment to do the pilot for an American TV version of *Hitch-Hiker's Guide to the Galaxy*. It's tentative and really hard to say what will come of it at this point. We've got a lot of hurdles to cross, but I'm excited to be a part of it.

FF: Most of your work has been with genre films. Why have you chosen this field?

COBB: Primarily because that's where I think I can be of the most use. I have a specialty there. Science fiction and fantasy storylines contain more opportunities for imaginative design than any other kind of film. And obviously, that's very appealing to me. I love it! ■



Conan stands poised to strike as the skeleton of an ancient Atlantean king seems to move in the darkness.



Bill makes funny faces on our wedding night.



Uncle Fred is really frosted; no seconds on cake.



Cousin Ben looks a little pale after too much wedding punch. Bottom right, the boys are really hung over after Bill's bachelor party.

CREEPING CREATURE
FROM THE VAST
UNKNOWN
UNIVERSE...
stalking the Earth
for brides!

I MARRIED A MONSTER FROM OUTER SPACE



Including An Interview



Article by
Al Taylor and Doug Finch

Bill Farrell (Tom Tryon), returning home from his bachelor party, is grasped suddenly by a grotesque, unearthly hand and enveloped in a heavy black smoke. The next day, acting a little strange, he is married to Marge (Gloria Talbott). On their wedding night a brilliant flash of lightning makes Bill's face almost transparent, reveals the hideous features of a monster.

A year passes and there is suspicious tension between Marge and Bill. One night, horror-stricken, she secretly watches Bill change into a monster and enter a hidden space ship in a nearby

with the Film's Director, Gene Fowler



All photos this page © 1958 Paramount Pictures



Cousin Ben discos with Spot at the reception. Top center insert, Cousin Ben insists on the next dance, but my feet are killing me.



One of the aliens is attacked by a twice hunting dog.



The alien lies subdued outside the entrance to his spaceship.

woods. There are other terrifying incidents and sudden death as the aliens silently take over the town's police, telephone and telegraph offices.

Bill finally admits that he is from another planet, explaining that deadly rays from their sun have killed all the women. The men have escaped in space ships which are now hovering over the town. They have learned to duplicate human bodies like the one he is wearing, but they have been unable to have children by earth women. When their scientists solve this problem, they will conquer our world.

Marge tells her story to Dr. Wayne (Ken Lynch), who leads an armed group to the space ship area. Two monsters appear and there is a terrific battle until they are killed by two hunting dogs. Inside the spaceship, the men find the unconscious humans taken over by the monsters, their bodies wired electrically so as to transmit forms, desires, memories to their outer-space counterparts. The men start disconnecting the circuits.

Bill, after threatening Marge with physical violence, rushes to join in the battle with two of his fellow policemen-monsters. Marge follows, runs into him there. As his electrical circuit is cut, he moans

with pain. His human features slowly melt away; the monster features become visible and then they too, disintegrate into a gelatin-like mass.

The real Bill, revived and unhurt, leaves the space ship and embraces Marge.

I Married A Monster From Outer Space! Now, what could you possibly expect from a movie with this title? Bizarre human/alien sex scenes? An otherworldly Romeo and Juliet story? Or maybe just a kinky extraterrestrial relationship? Well, no matter what you expected, if you were a real horror/SF film buff back in 1956 you went to see it anyway, silly title and all. And that's just the gamble that writer/director Gene Fowler and his partner Lou Vitale took when they decided to make the film.

The first question that we asked Fowler was the obvious one: How did he feel about the film's inauspicious title? Did he like it? Did he choose it? And if so, why? "No, I didn't like the title. Neither did Lou. On the other hand, we were making the movie for one specific reason, and that was exploitation. I don't know whether Paramount would have made it if it hadn't had an exploitation title."

Although Fowler had wanted

IMAMFOS to be released as a package with another of his films, which would be made expressly for the double bill, (known in the business as a "programmer") Paramount already had a male for *The Monster*. It was a picture "floating around Philadelphia, that they bought for \$75,000 called *The Blob*," admitted Fowler.

I Married A Monster From Outer Space was released near the end of the fifties saucer scare, after the American movie-going public had been paying to see outer space tales of terror for nearly a decade. The story, even though it was in many ways similar to *Invasion of the Body Snatchers* (1956), with its emotionless "aliens impersonating humans," was not the crass rip-off of the earlier film that it might have been. Fowler and Vitale's shocking twist on the theme was that the aliens planned their takeover of the earth not only by taking over the bodies of their victims but also by mating with human females, the second wave of the invasion would then spring directly from humankind itself. And the invaders' timing couldn't have been better, as one of their "impersonators" becomes Bill Farrell (Tom Tryon) on the night before he is about to marry his fiancée, Marge (Gloria Talbott).

All who attempt to obstruct the evil members of the advance scouting mission are quickly dispatched by the aliens, with that familiar extraterrestrial weapon, the ray gun. In addition to a nameless unfortunate who takes an interest in Marge and decides to hang around the Farrells' house, in hopes of seeing her, another early

victim of the invasion is a prostitute with the poor judgement to proposition one of the creatures on a deserted night time street. As the hooded "man" she has been flirting with turns around to face her, she sees, just before her demise, the true visage of one of the horrible and deadly invaders.

Others that fall, before humanity's final victory over the creatures, are two of man's best friends, a dog and a cat. The beast's animal instincts easily see through the alien's disguises. But warnings from the animals are quickly stifled by the invaders. In one scene, Bill (the alien Bill) is forced to kill a pet dog that Marge has given him as a present, when the animal recognizes his alien nature and begins to growl viciously at him.

But in the end, it is the animals that defeat the monsters. When all else has failed, trained attack dogs are set loose upon our existential enemies. Viciously attacking the aliens' one vulnerable area, the large exposed "veins" that run from their heads down into their chests, the dogs succeed in destroying mankind's would-be invaders.

As effective and exciting as the scene may have appeared on screen, according to director Fowler the reality was something quite different: "When the dogs got on the set," says Fowler, "they took one look at the monsters and hid behind the trainer's legs; it scared the living hell out of them. So the monsters had to stand there in their suits and play with the dogs until they got use to them. It was a very funny sight watching these



Marge sees her monstrous husband as more aliens sneak up behind her.

monsters sitting around with these damn dogs, peeling them, playing with them, and so on. In the light scene the monsters actually had to hold the dogs heads, guiding them, because by the time they became friends with the monsters, there weren't about to bite them, or anything."

Of course, it was this climactic scene that finally explains the strange "look" of the creatures. As Fowler explains it, "I was working with Wally Westmore at the time on the preliminary sketches of the thing, and there was a reason for the shape of the aliens' head, that is, the exterior tubes from his head to his shoulders. And the reason for that was that we wanted something that the dogs could grab hold of, something that would be very vulnerable."

"Charlie [Charles Gemora, credited with make-up on IMAMFOS] came in and helped perfect the head appliance both in design, and how to get in and out of it without wasting one hundred and nine hours... We only had a ten day shooting schedule."

Fowler claims that one of the major problems that faced him during casting, and one certainly traceable to his "exploitation" title, was getting his leading man, Tom Tryon, to work in the picture.

"Tom Tryon was under contract to Paramount at the time when the studio said, 'We want you to do a certain picture,'" remembers Fowler. "But when they told him the title he said, 'No way am I going to do that.' And they said, 'Well, you're going to be put on suspension if you don't.' So, they tied him up and delivered him to me on the set. I think later on, however, he sort of got to like the picture."

One might imagine that Fowler may have had some of the same problems with Michael Landon, the title star of his first film, the rightfully infamous *I Was a Teenage Werewolf* (1957). But while Fowler may have shied away from such projects, he soon became aware of the entertainment value (and money-making potential) of these films.

"I was doing a picture with Sammy Fuller, called *Run Of The Arrow*," says Fowler. "And right in the middle of it got a call from Herman Cohen—he was a producer—and he said, 'How would you like to do a picture for me?' Naturally, I said I'd love to."

But when he was getting down to business on what would be his first job as a director, the misgivings began. "I damn near didn't do it," he says, because the script was just dreadful. But Herman Cohen insisted that it was going to be a success, and my wife said, 'Oh, go ahead, do the damned thing, where the hell's ever going to see a picture like that?' You'll get some experience." So, we made the picture in six days and it was a big success, and somebody did see the picture. As a matter of fact, it was the first thing, I believe, that got AIP

I MARRIED A MONSTER FROM OUTER SPACE

CREDITS

Released by Paramount Pictures
Year of release: 1958
Running Time: 78 minutes
Black and White
Produced and Directed by: Gene Fowler, Jr.
Unit Production Manager: Don Rob
Story and Screenplay by Louis Vites
Assistant Director: William Mull
Cinematographer: Haskell Boggs
Unit Art Director: Henry Dunstend

Film Editor: George Tomasi
Sound—Phil Wisdom
Make-up Artists: Charles Gemora

CAST	
Bill Farrell	TOM TRYON
Marge Farrell	GILBERT TALBOT
Dr. Wayne Collins	KEN LYNN
Frederic Allen	JOHN ELDRIDGE
Grady	VALERIE ALLEN
Sam Benson	MAXIE ROSENBLUM
Helen Benson	ALAN DEXTER
	JEAN CARSON



started. It was from that picture and from the money they made, which was from what I understand, fourteen million in first run, that put me in business."

So Fowler who learned his craft first working with Al McNeil, chief editor for Max Bennett, and from directors like Fritz Lang and Sam Fuller, found himself making an exploitation film. But it was his first collaboration with his long-time partner Lou Vites, and it started things rolling for his successful directorial career. So Fowler looks on *Teenage Werewolf* as a necessary stepping stone. Besides, without Fowler's involvement in the film, we might have never seen films like *Fall Of The House Of Usher*, *The Pit and the Pendulum*, *Masque of the Red Death*, and innumerable other entertaining and memorable Roger Corman horror epics. As Fowler states, it was his film, *Teenage Werewolf*, that provided the then fledgling film company American International Pictures (AIP) with the wherewithal to produce these films.

The way *Teenage Werewolf* shared all the good things (blatant music, "wacky" kids, hokey romantic sub-plots, and "deeply concerned" cops and parents) with the other rockabilly horror films is the same way that *I Married A Monster From Outer Space* shared its qualities (an unerring mood of paranoia, a real threat to human existence, and that magic ingredient for all good SF/horror films of the fifties—a message) with films like *Invasion of the Body Snatchers*, (1956), and *Invaders From Mars* (1953).

Like other good SF shockers before it, IMAMFOS relied on mood, atmosphere, and psychological elements, rather than reel after reel of special effects, for its power. In that its purpose was to tell a good story that would make an audience think, rather than numb them with light and sound, it resembles some of the more intelligent and modest films from Great Britain like *Village of the Damned* (1960), and the fine *Quatermass* series.

But when the story did call for a

few SFX sparks to fly, it was certainly within Fowler's abilities to produce them. "Actually the effects we used on the monsters were an afterthought," he admitted to us.

The monsters were photographed direct, and after we had finished cutting, we decided that they should have some kind of eerie effect. So we made a rotoscope, a very rough rotoscope of the monsters, and underexposed it to give it a flicker that was the extent of our special effects. Very cheap, and very effective. But difficult! Hell, not it's one of the easiest I've ever done."

The vision behind IMAMFOS and the cinematic sense that the film displays can be traced to the fact that the story was born for the screen. Fowler and Vites knew precisely what kind of film they wanted to make, an exploitation film, plain and simple, no apologies, no excuses.

It is well known that much of the criticism aimed at many of the genre films of the era came from those who claim that most films were unfaithful to their original source. Consider the cases of *The Thing* and *The Day The Earth Stood Still*, both released in 1951. When these stories became screenplays (not adapted by the original authors, who found, in the final films, disappointments of their own), and finally films, the punist science fiction community cursed Hollywood for taking the heart out of two fine stories (respectively *Who Goes There?* by John W. Campbell, and *Earthly Pleasures* by The Master by Harry Bates).

But IMAMFOS made it to the screen intact, a healthy baby delivered by its own father, Gene Fowler. He summed up for us what his child meant to him.

"I Married A Monster from Outer Space was the story of desperate men and/or creatures from an outer galaxy who were in danger of racial extinction," says Fowler, outlining the simple story of survival at the heart of the film. "They escape from their planet, looking for some thing which could perpetuate themselves. They were desperate, not really bad, but good men, good 'monsters' if you will, who landed here and found that they could mate with our women. It was, we hoped, an honest, if far-fetched story."

Like *Body Snatchers* and *Invaders From Mars* (a film excellent for its sense of an ever-constricting sense of paranoia), IMAMFOS shares the same sort of humans, or rather, shares the same sort of things walking around, faking humanity. The audience though, along with the heroine, Marge Farrell, knows that these folks have really lost all human qualities, love, sympathy, and understanding, to the invaders who have invaded nothing less than their bodies and souls.

This, of course, is what scares the hell out of poor Marge, after the evidence of her husband, Bill's inhumanity has become so great

(Continued on page 74)

BLAKE'S 7 EPISODE GUIDE

(Continued from page 53)

Servanet get Impac Rashel and the Clone Blake stay on the planet to start a new life.

17. Horizon 1/30/79

By Allan Prior
Director: Jonathan Wright
Miles

The Crew are exhausted and Blake orders the ship out to the spiral arm so that they can rest without interference from the Federation. Once there, they find a Federation freighter on the way to the planet Horizon. Blake decides to follow and, with Jenna teleports down to Horizon where they are captured. They discover that a primitive tribe being used by the Federation to extract a highly radioactive ore from the planet. Aboard the ship, Cally is worried about Blake and Jenna and Gan, with very reluctant Vila, teleport down to try and find them. The two are captured immediately.

Blake and Jenna find that they have been captured by the planet's ruler, Ro, who is under the influence of the Federation Kommissar. The Kommissar orders that Blake and Jenna be interrogated.

Aboard the Liberator, Cally is now doubly worried because of the lack of contact with Gan and Vila. Avon tries to convince Cally that they must be dead and that they should leave. Cally refuses to leave her friends behind the teleports down to be captured the instant she lands.

Blake is not only not telling the Kommissar anything, but is corrupting Ro with rebellious ideas. The Kommissar sends Blake and Jenna to work in the mines. Vila is so terrified by the thought of torture that he tells them everything he knows, which isn't much, and is sent to work in the mines. Gan is still out due to the number of tranquilliser darts needed to subdue him.

Aboard the Liberator, Avon asks Orac if he could operate the Liberator alone and survive. Orac answers yes, but Avon realizes that he can't just leave them and teleports down to Horizon.

Blake, Jenna and Vila find themselves working alongside a native named Selma, who was to have been married to Ro. She realized that the Federation was only using them and the Kommissar had her sent to the mines. Ro is starting to realize that the Federation is using them, and the Kommissar allows him to have Selma brought from the mines. Avon has teleported down and rescues the others and they teleport back to the Liberator. Blake insists on returning to Ro's palace where he sees that Ro has finally gotten tired of the Kommissar's cruel treatment and has killed him and rebelled against the Federation.

18. Pressure Point 2/3/79

By Terry Nation
Director: George Spiontz
Foster

In spite of opposition by the crew, Blake decides to destroy the computer on Earth known as Central Control. With the help of a resistance leader by the name of Kasabi, Blake is confident that he

can gain entrance to the centre. Meanwhile, on Earth, Servanet and Travis have captured Kasabi and killed her followers.

Blake and Gan teleport down to Earth to find a young and frightened girl by the name of Vernon. She explains that she is Kasabi's daughter and also tells the two of the massacre. Avon and Vila teleport down to check out the defenses around the Forbidden Zone and Jenna teleports down to Blake and Gan. Vernon goes outside the old church they are in and lobs a gas canister inside, rendering Blake and his party unconscious. Vernon removes their teleport bracelets.

Servanet, having gotten all the information she needs from Kasabi, kills the rebel leader. Vernon re-



Close up shot of Blake's T-prop laser pistol.

turns and tells Servanet that she has captured Blake and his party, as she promised to do in return for her mother's life. When told her mother is dead, she goes berserk and is knocked out by Travis. After awaking in a crypt with no way of contacting the Liberator, Gan knocks down the door and the three make their way to the Forbidden Zone to meet up with Avon and Vila. Together, the group manages to break into Central Control.

Travis has arrived at the crypt and has found Blake gone. He guesses where Blake must have gone and tells Servanet to have all the defenses lifted in Central Control so that he can follow. Blake's party reaches Central Control only to find an empty room. Travis arrives and reveals that Central Control has been moved to a new location but that he doesn't even know. The story of Control being on Earth was kept to protect the secret. Just as Travis is about to do Blake in, Servanet arrives and tells Travis to release him. Jenna walks in behind Servanet with her gun drawn. Travis is forced to give back their weapons and they get away. Travis gives chase through the tunnels and lobs a grenade, which brings the roof down. As Gan holds up a security door so that the others can escape, and roof falls down and Gan is killed. The rest of the crew teleports up to the Liberator and leaves the Earth. Gan's empty seat is a mockery of Blake's arms.

19. Trial 2/13/79

By Chris Boucher
Director: Derek Martinus
Travis is being tried for one of his old crimes, the murder of 1400 civilians. Aboard the Liberator, Blake is consumed with guilt from Gan's death. The rest of the crew, particularly Avon, seem to hold Blake responsible for Gan's death and Blake feels that he can no longer lead them. Blake has Orac teleport him down to an uncharted planet unnamed and without supplies and leaves the crew on their own.

Avon tries to convince the crew to abandon Blake but they are reluctant, especially when they find that he has left them a message.

On the planet, Blake encounters an alien named Zil who tells him that if he remains he will be con-

Earth missing for many years. Blake sends an anonymous message to the base about the ship and, when it is decided to salvage the ship, Blake's curiosity becomes too much for him and he teleports down.

Tynas devises a plan for Avon to get the crystal, but it will take time. While waiting, Vila discovers that Tynas has alerted the Federation. Dr Bellivue, the head of the base and his assistant Gambert are only too happy for Blake's assistance with the investigation of the deflect ship. Neither are very interested in catching terrorists and Blake watches with them while the investigation crew finds a 700 year old corpse which suddenly becomes alive and kills its pathologist. It has brought a deadly plague which spreads fast.

Avon and Vila get the crystal in the confusion and Tynas is killed by Avon while trying to stop them. They teleport back to the ship just after Blake, who is using Orac to try and come up with a cure, but the cure comes too late for anyone on Forston.

Much against Avon's wishes, Blake sets out a plague beacon to warn any ships off from landing there.

21. Hostage 2/27/79

By Allan Prior
Director: Vere Lorrimer

After an attack by the Federation, Blake receives a strange message from Travis. Travis wants to join forces with Blake because they are both fugitives from the Federation. If he has any reservations about this, he is holding Blake's cousin Inga as a hostage.

Blake takes the Liberator to the planet Travis said he was on, Exbar. There, Blake meets up with his uncle, Ushton. Ushton tells him that Travis and his band of Crimos (criminal psychopaths), are held up in a tower at the top of a hill.

Avon decides to teleport down and sees Blake leave his uncle and sees Ushton radio Travis to tell him that Blake is on his way. Avon calls for Vila to come down and watch Ushton while he sets off after Blake. Vila is captured and forced to reveal Avon's presence, who is also captured. Ushton explains to Blake that he had to help Travis or Inga would have been killed.

Unsurprisingly, Travis has no intention of joining Blake and merely wants the Liberator which he will crew with his Crimos. He sends his chief Crimo, Motok, aboard the Liberator, then places Avon, Blake and Vila in a room which the oxygen is slowly being taken out of. Avon reveals to Blake that he informed Servanet of Travis' presence, just before teleporting down but had no idea that he would be left there himself. Motok surprises Cally and Jenna but they trick him and teleport him into space. On Exbar, Inga sets up a diversion and Ushton rescues Blake, Avon and Vila. They overpower Travis and are long gone before Servanet arrives. Servanet has been advised by the Federation on an unofficial policy of Co-operation in trying to capture Blake.

22. Countdown 3/6/79

By Terry Lannier
Director: Vero Lommer

The Federation occupation forces on the planet Alban are attacked and overpowered by a rebel force led by mercenary Del Grant. Before they manage to kill him, a Federation security adviser sets off the countdown for a solum bomb which will kill everyone on the planet.

The Liberator arrives and Blake is trying to find a Major Province who is said to know the location of Star One. At first Blake assumes him to be dead but is later convinced that he is alive and somewhere in the base. Avon investigates the bomb console for the bomb and discovers that it is merely a transmitter, the bomb could be anywhere. Grant arrives and Blake finds that Grant and Avon are deadly enemies because he holds Avon responsible for the death of his sister, Anna. They agree to temporarily forget their differences when Orac finds the location of the bomb and they both try to find and disarm it.

The search for Province becomes desperate as the time of detonation draws nearer. After a fight, Blake kills Province who tells him that only Docholli, a cyber surgeon, knows the location of Star One. The Federation Central Control, Avon and Grant manage to defuse the bomb just in time and Grant believes Avon about Anna.

23. Voice From the Past 3/13/79

By Roger Parks
Director: George Spenton-Foster

After becoming influenced by a strange hypnotic force, Blake is made to take the Liberator to a small, uncharted asteroid. Blake locks up Avon, Jenna and Cally, convincing Vila that they were planning a takeover of the ship. Blake teleports down to the asteroid and, when he hears nothing from Blake, Vila tells the others out.

Avon and Jenna teleport down to find that Blake was brought by a resistance group led by Shevan, a legendary rebel leader made unrecognisable by bandages. Ven Glynd, the judge at Blake's trial who has defected from the Federation and Governor Le Grand, a powerful figure in the administration, who plans to announce Servan's corruption. Blake trusts them completely and brings them aboard to go to the Federation summit on Alay.

En route to Alay, Avon, Cally and Jenna find themselves very suspicious of these "rebels". They arrive at Alay and Blake, Jenna, Glynd and Le Grand teleport down.

Aboard the ship, Avon investigates a box left behind by Glynd but still cannot find how it controls Blake. They are also surprised when Shevan sheds his bandages to show that he is really Travis in disguise. Travis forces Avon and Cally to teleport him down to Alay. Servan tells Le Grand that she knows everything and Le Grand is killed by Servan's guards. Glynd is wounded and they retreat to a lounge where Jenna manages to hold off the troopers but Blake is still crippled by the hypnotic influences until Avon smashes the box

24. Gambit 3/20/79

By Robert Holmes
Director: George Spenton-Foster

Blake takes the Liberator to Freedom City, where he has learned that Docholli is hiding. Blake, Jenna and Cally teleport down to Freedom City to search for him but Travis has beat them to it and has befriended Docholli with the express intention of killing Blake when he catches up. Servan has also arrived in Freedom City with the plan of ultimately killing Blake, Travis, Docholli and Freedom City itself. Buying the co-operation of Kranter, the boss of Freedom City, his man corner Travis and beat him senseless.

Avon and Vila are annoyed at being left behind and decide to tele-

port down where they are attacked by the war-like inhabitants. Meanwhile, Avon has taken the Liberator out of orbit to chase a ship he recognizes as Travis'. When the ship is back to station, only Blake is free to teleport back up.

Jenna and Vila are taken to Gola, the chief of the Goths, who makes them his property. Vila is made the court jester in the true medieval sense but is thrown in the dungeons when he fails to please Gola. Jenna Gola has decided to make his wife, much to the amusement of Servan and Travis, who are there as Gola's guest and to the displeasure of his sister, Tara.

Blake teleports back down and rescues a man captured by Gola's men. The man is Rod, Gola's

be killed. Avon is keen to help, not out of loyalty to Blake but because, when the Federation is finished, Blake will return to Earth to lead the uprising and Avon will get the Liberator. Blake, Cally and Avon teleport down to the surface and find the entrance to the underground installation. Blake and Cally go in ahead of Avon and are captured by one of the technicians. Cally teleports a warning to Avon, who stays outside.

When taken before Stot, the chief technician, it seems that he has been expecting Blake. But when he asks Blake which of his arms is the artificial one and what happened to his damaged eye, Blake realizes that it is Travis Stot expects, and he has taken him to be Travis. Blake doesn't disillusion him, and sends Cally round the base to plant the bombs which will destroy the planet.

Aboard the Liberator Jenna has detected a huge anti-matter minefield between Star One and the galaxy of Andromeda. At first she can't tell what the barrier is for, but it soon becomes clear when Zen detects a huge invasion fleet massing on the other side of the minefield.

On Star One, Avon sees Travis heading for the door to the complex. Avon surprises Travis and forces him to lead him in at gunpoint. The two are attacked by Lurena and Travis escapes. Avon overpowers the girl who hysterically tells him that the Andromedans have infiltrated Star One by taking human form and are planning to take over their galaxy. This is proved when Avon kills a technician who reverts to its repulsive alien form upon death. The aliens are going to dismantle the minefield and let the invasion force through.

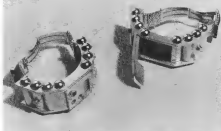
Travis arrives in the main control room and shoots Blake. He introduces himself to Stot, who realizes his mistake. Travis has been helping the aliens in their plan to destroy humanity and they have both agreed that Travis should have the honour of switching off the minefield himself, and let in the invasion fleet.

Avon and Lurena meet up with Cally and they arrive in the control room just as Travis has switched off one section of the minefield. Blake recovers sufficiently to shoot and wound Travis, who escapes. Blake and Blake tells them that they cannot now destroy Star One as humanity is going to need all the help it can get. Avon, Cally and Lurena go to gather up all the bombs and Lurena is killed when one explodes.

Back aboard the Liberator, Avon takes control and turns the ship to face the alien fleet, who are coming through the gap in the minefield. They have called for Federation reinforcements but, for the time being, it is the Liberator standing alone against six hundred ships.

Bound by his promise to Blake, Avon gives the order "Fire".

Next: Changes in a third season that was never meant to be made, Blake's Seven without Blake, and the next two seasons of Blake's Seven.



Two of Blake's 7 teleportation bracelets.

port down with a miniaturised Orac to try their luck at the gambling tables. With Orac's help they win a fortune on a computerized roulette wheel but Vila is tricked by the Klute into playing a game of speed chess and the penalty for losing is death, by electrocution.

After deactivating Travis' arm, Servan sets him free once again and he sets off to find Docholli. Blake is also searching for Docholli and they all meet in the launch bays, where Docholli repairs Travis' arm. Docholli explains that he had the job of erasing the minds of everyone who knew the location of Star One and realized that he would have been the last. He and another cybersurgeon named Lurgan hatched a scheme to escape. Last he heard was that Lurgan's brain patterns were being worn round the neck of one of the ruling chiefs of Goth.

In the casino, Vila uses Orac to defeat the Klute and Avon and Vila teleport back up to the Liberator with their winnings just before Blake, Jenna and Cally.

25. The Keeper 3/27/79

By Alan Prior
Director: Derek Martinus

The Liberator heads from Freedom City to the planet of Goth where the information they're looking for is being worn by one of the ruling chiefs. Unfortunately, they don't know which one.

The Liberator takes orbit and

brother who is less than happy that Gola stole the chieftancy from him. Rod leads Blake into Gola's underground camp where he meets up with Vila, whom he releases from the dungeon.

Jenna has already discovered that neither Gola nor Tara have the brain print, and neither does Rod. Only one other person of ruling blood is left, an old man Vila met in the dungeon who proves to be the deposed and dying father of the others. By the time Blake discovers this, Travis has already beaten him to the brain print, but the information of the location of Star One is unwittingly given by the court jester Vila replaced.

26. Star One 4/3/79

By Chris Boucher
Director: David Maloney

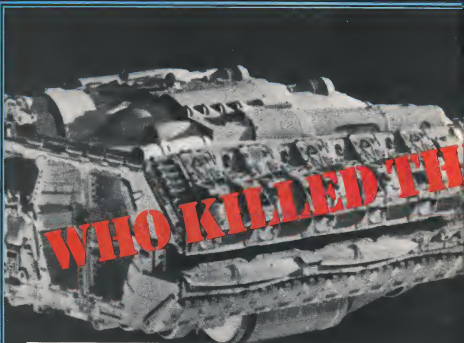
The Federation Administration is worried by a serious disruption of their computer systems that are controlled from Star One. Servan reveals the main cause for the concern, not one really knows where Star One is but the technicians who maintain it and they can never leave and are conditioned to resist any outside influence.

In the Star One complex, a technician named Laurena accuses the others of plotting against her and goes into hiding.

The Liberator is approaching Star One and Blake states his intention of destroying the planet despite the millions of people who will

BATTLESTAR GALACTICA CANCELLED..

...BATTLESTAR GALACTICA CANCELLED...



Just this last year a study was completed for the *Journal of Communication* which looked into several questionable cancellations, like the cancellation of *Battlestar Galactica*. The author of this article conducted that study. He knows what did and what didn't happen with the series. What happened to *Battlestar* is pretty much what's happened to every major SF series offered during the last 12 years. This article explains why none of them succeeded and why none probably will in the near future.

Three Years After The Cancellation or Facts, Lies And BATTLESTAR GALACTICA

It's been over three years since the *Galactica* was shot down, two since its shadow was resurrected and another since the shadow was also buried. Yet, *Battlestar* lives on, one of those rare shows that refuses to die gracefully. It's happened before. CBS canceled the *Twilight Zone* three times. Twenty years later it's still running, and over at NBC the very mention of *Star Trek* can send an executive crying for his mother. But this time there was a difference. A series can't be rerun after only one season. Anybody who's ever studied TV knows that. There just aren't enough episodes to hold an audience. But *Battlestar* did rerun, and in spite of protests from die hard critics, it held the audience. As a result, net-

THE BATTLESTAR?



Article by
WILLIAM J. ADAMS

works are suddenly grabbing for SF reruns that producers couldn't even give away before.

CBS jumped on *Night Stalker*, and ABC countered with *Planet of the Apes*. They even shot new footage to make it more enticing. Finally, this season, *The Man From Atlantis* was released for syndication, and all because one series refused to be a good little program and die.

Yet it was cancelled. The only problem bothering researchers was "why"? It took three years to find the answer to that question. It's an answer that may explain why SF can pull millions of people into a theater, but can't produce even one successful TV series. In other words, what happened to *Battlestar*

is typical of how the networks deal with science fiction/fantasy programming.

The question of why the show was canceled wasn't an easy one to answer. ABC, facing the worst objections to a cancellation in its history, issued dozens of myths, rumors and out right lies to explain their action. It took three years just to shovel through the bull and find out what didn't happen.

For example, *Battlestar Galactica* was not a failure. By every method used to measure television it was a success, perhaps even the strongest new show of the 78-79 season. The average rating for a successful new series is 18. *Battlestar*, at 20.4 was a full five million viewers above that average and one of

the top 25 series on television. It was the sixth highest rated new series for the entire season, and before ABC began tooling with the show, it was pulling ratings of 22 and 23, high enough to make it one of the top 15 series on TV. As the audience shares, for a successful new series the average is 26. *Battlestar Galactica* at 32, was again well above the norm.

Then there are the demographics which measure who's watching. They're broken into five major divisions: Women 18-49, Men 18-49, Teenagers, Children and over 50s. *Galactica* placed in the top ten with three of the groups and in the top 20 for a fourth. Only a handful of programs can match those demographics and all of them are still on.

Then comes audience loyalty. It measures whether the audience really likes the show, or is just watching because nothing else is on. "Loyalty" is determined from a combination of feedback information including TVQ surveys, how well the series stands up to competition, the volume of fan mail received, audience reaction to the stars, magazine coverage after the network stops paying for the space, and so on.

According to this measurement *Battlestar Galactica* was the most powerful new series of the season. It held over 40 million viewers against the strongest competition both CBS and NBC could muster. It generated massive fan mail, thousands of threats against the lives of critics and the greatest flood of articles about a TV series ever written up to that time. It sold calendars, posters, bubble gum cards, models, toys and books. Finally they even sold the costume. Put together, these things indicate an audience loyalty no other new series could even come close to matching.

The final measurement, official recognition or awards won, is the most bragged about and least important of all measurements of success. Even here *Battlestar* can't be beat. There were Emmys for costumes and special effects, the "People's Choice Award" for the best new series, and awards for best program, best actor and best actress from the academy of Science Fiction, Fantasy and Horror, just to mention a few.

Whichever way the figures are added up, they equal success. Even ABC admits that. But they were quick to add, "We expected so much more." Did they really? According to available data that's a lie. The scheduling guaranteed *Battlestar* wouldn't get the ratings ABC claimed to be expecting. The networks, including ABC, have known the effect of scheduling for years. CBS even put it into words with their infamous "a series position in the schedule is more important than its content" statement. In actual numbers that means out of 240 new series offered between 1974 and 1979 only 27 broke an av-

erage rating of 20 and just six made it over 23. All six got a unique scheduling push. First, they were placed against weak competition. Second, they were given a spot on an already strong night. Third, the program just before it (the lead-in) was in the top ten, or the new series was a spin off from the top ten, and fourth, the surrounding programming was well-established and strong. So how did *Battlestar Galactica* meet the test?

Its competition was the

points to fluctuate between 21 and 23, still well within the top 15 shows on TV.

Of course, failure was only one of many myths that grew up around the series. For instance, *Buck Rogers* was not more popular than *Battlestar Galactica*. I've nothing against *Buck* (I even believe he got a rotten deal his second season) but, statistically he wasn't even in *Battlestar*'s ball park. He'd have had to find at least another 10 million viewers just to get up to bat.



strongest on television, with both CBS and NBC stacking their schedules against it. The night it self was only a moderate success. ABC hadn't done any better than second place for years. The lead-in, *The Hardy Boys*, had an average rating of 13 and the program that followed *Battlestar* was a movie where the ratings depended on what was showing.

Not one of the four requirements needed to break 23 was present. In fact, *Battlestar* shouldn't have broken 20. Yet it did, and when the competition was just another new series, it broke 24. Its ratings were so high CBS panicked, booted Mary Tyler Moore out and rearranged their entire schedule less than one month into the season. They took four of their five top series and formed a wall against *Galactica*. NBC didn't have enough strong series to move, so they countered with their best movies, biggest miniseries and most publicized specials.

NBC lost. CBS won, barely. *Battlestar*'s ratings declined two

Battlestar did not cost ABC a million dollars an episode. According to Variety the price was more like \$750,000, for which ABC bought the rights to show each episode twice (and you were wondering why such a failure reran all summer). That was the same per hour fee ABC was paying for one showing only of the lower rated Monday Night Football and most of their Hollywood movies.

Universal Studios probably was paying a million dollars an episode, but it's not unusual for a producer to lose money. On a series like *Charlie's Angels* the producers were losing between one and five million dollars a year. A producer makes money by owning a series that runs long enough to go into syndicated reruns. Once that happens, the rental fees make up for the original losses. Yet, in spite of a first season cancellation and a \$250,000 per episode loss, Universal was happy. The release of *Battlestar*'s motion picture version had already paid for all production. The money from ABC was profit.

I should add that, if a spate of reports by critics and claims in at least two books, the movie version was not "out together pieces of several episodes rushed into release to capitalize on audience shock over ABC's cancellation." As any fan can tell you, the movie was the first episode with only one major change, Baltar's execution. It was released in Canada as a movie several weeks before the series began in an attempt to meet ABC's demands that the program be audience tested without being shown to anyone in the U.S. To the surprise of everyone involved, what was for all purposes a TV pilot became a major motion picture success. To find out if it was just Canadians "who were strange," Universal next released the film in England where it set attendance records.

Finally, after the series was canceled, Universal was flooded with letters asking for the film. The studio complied with a limited release in other words, they let it out, but only for a few weeks. In those weeks it made tens of millions from viewers who were, for the most part, fully aware of what they would be seeing.

As far as Universal was concerned, "*Battlestar*" was a financial miracle. Even ABC, despite rumors to the contrary, did not lose money on the series. According to figures from *Advertising Age*, *A.C. Nielsen* and *Variety*, after all fees had been paid, ABC still netted over 15 million dollars, and no matter how they paid the accounts, that still comes out to several million in pure profit.

Battlestar Galactica was not a kiddie show. Oh, it was extremely popular with the diaper set, but according to the National Demographics, for every child in the audience there were four men, three women and two teenagers. Of the adults, a full 30% were college graduates and at least 20% had done advanced work. Not even *Star Trek* can brag of a more educated, more adult audience.

Battlestar did not plunge down the rating ladder. I'm well aware ABC can show a 14 point drop. It's done by carefully selecting the highest and lowest weekly figures. But, if that's how a plunge is figured, *Alco*, *All in the Family*, *Fantasy Island*, *Happy Days* and a dozen other shows beat the *Galactica* to the bottom and lived to tell about it.

In the face of massive manipulation the average audience size did decline by about eight million viewers, or a loss of about 15%. But, according to studies on scheduling, that was in response to preemption, not an indication of a dislike for the series. It was also less than half what should have been expected.

Was *Battlestar* a rip-off? That's a strange charge to make against any one series during a season that produced four coopers of *Animal House*, three of *Charlie's An-*

gets, a dozen of Three's Company and even one, *The American Girls* that was billed as a "Bosomy" *Route 66*. "Rip-off" is an even stranger charge to be made by critics who were loudly proclaiming "Paper Chase" the greatest show of the decade.

In reality there isn't a series on TV from 60 Minutes (a remake of the old 20 Century) to *Trapper John* ("Marcus Welby" by any other name) that can claim to be original, yet only one, *Battlestar Galactica*, was officially labeled a "rip-off."

That charge was first put into print by *Time* magazine's critic, a man who hadn't even seen the show. He based his review on ABC's promotional spots, a basic plot outline and some careful arranging of the cast. For instance, he discovered if he left out Boomer, Cassiopeia, Boxey and Colonel Tigh, he had two men, one woman, a cute robot and a father figure left, just like in that other movie. His review was so far-fetched, even other critics ridiculed it.

While *Time* was the first to publish the charge, it didn't actually originate there. That honor goes to what has all the appearance of a good old fashion publicity stunt, much like the "will Mr. Spock be killed" stunt we're now witnessing. In short, a publicity stunt is simply a gimmick to get free advertising. In the case of *Battlestar*, it was a hoked-up lawsuit in which Fox accused Universal of stealing its plot from *Star Wars* and Universal counter-sued claiming Fox stole its robots from *Silent Running*. This suit was a paper lion at best. Researchers could find no attempt to stop the showing of either production, no financial settlement and no pressure to get the case into court. Once the headlines stopped coming the whole thing just faded away, but not before millions had rushed back to the theater to see the movie just one more time, or had decided to turn in the series just to see if it was that good a copy.

It was the kind of stunt producers dream of except for one little thing: it guaranteed the TV series would be labeled a rip-off no matter what it was actually like. Critics are not thinking people. Hand them a line and they'll use it every time.

As for the critics, according to their reviews they did not hate the series. On some did, but an actual count showed opinion split 50/50. That equals mixed reviews, which happens to be the only thing any SF series has ever received, and that includes *Star Trek* and *The Twilight Zone*.

Television, in general, and SF in particular, seldom considers critical opinion. But with *Battlestar* they had to. A normal show expects maybe 15 to 20 reviews a season. *Battlestar* was reviewed by hundreds. Every newspaper, magazine and most special interest publications all the way from *Pravda*, which felt the series was anti-Russian, to *HIS* magazine,

which felt it was anti-protestant suddenly felt a need to express an opinion. By sheer mass of material, critical reviews took on an overblown importance. Somehow during all that talk, the fact that as many critics loved the show as hated it got lost.

All these myths were faithfully reported as reasons for cancellation, yet none of them hold water, so why was *Battlestar Galactica* canceled? In short, ABC didn't want it. The series was too expensive.



live, so ABC killed it. That's not sour grapes, that's the conclusion of a controversial study conducted at Ball State University in Indiana.

"Hardcore" SF can not produce enough profit to satisfy the networks even though the networks would love to have the SF community among their viewers. That's why we get an endless line of programming like *Mr. Robot* and *The Incredible Hulk*, which are relatively cheap to make, but not one hard core SF series since *Star Trek* has been allowed to stay on. Because advertising rates are based on cost per thousand viewers rather than cost of production, the average *Galactica*-like series needs ratings over 30 just to produce the same profits *Res/People* will make with 19.

There are some naive people who assume a profit of several million and ratings in the 20's should be enough to keep a show on the air, but few of these people own ABC stock. The people who own stock want to see an increase in their dividends every year. That

means advertising rates have to go up faster than production costs. The only way to do that is to eliminate expensive programming in favor of a cheaper model. Unfortunately because of special effects, and the production quality demanded by the SF audience, SF is the most expensive type of series to produce for TV. It ranks just above Westerns which aren't exactly popular themselves right now.

Of course ABC knew it couldn't

ceed. ABC began by hyping the show. That means instead of buying ads, they got papers to give them free space under the heading of news.

No series in the history of television (until *Dallas* of course) had ever been so hyped. In one three-week period it was the cover story for *Newsweek*, *People*, *US*, *TV Guide* and almost 90% of the "TV Weeklies" published in local newspapers. During the same period it was a major part of *TIME* and even the *Smithsonian* magazine did a special section on how it was being timed. Everyone in the country thought they knew all about the series. Rumors were rampant. One SF magazine finally flew an editor to Canada just to view the actual film and hopefully find out what was really going on.

Such massive hyping guarantees two things. First of all, a huge opening audience, and secondly, an audience loss. For *Dallas* the loss between the "who shot J.R." episode and the next week was over 15 million viewers. Such a loss is expected. No series has ever been able to maintain a hyped rating. Yet in the case of *Battlestar* which dropped from a rating of 28 to 25, or a loss of about nine million people, ABC claimed a decline proved the show couldn't hold an audience.

Hyping also insures more than just a rating drop. It also usually precipitates a press backlash which isn't possible without the active support of gullible journalists, but once the baby's been born they'll scream rage every time. As Michael Ryan wrote, the press "has promised the audience a weekly version of Hamlet," a promise no series can live up to. Journalists try to cover up that exaggeration by beating the newborn to death before anyone sees it.

At the same time that ABC was hyping the series to death, it was also interfering with production by demanding endless changes in the scripts and special effects. Special effects Director John Dykstra finally quit as a result of this interference. He did not, as ABC is fond of saying, just decide to go back to movies. His actual statements were more to the effect that he refused to work for a network that didn't understand even the most basic elements of production.

As a result of this handling, plus bad scheduling and over expectation, *Battlestar* should have died. It didn't. The hype became self-perpetuating. ABC couldn't stop it. Weeks after the official publicity had ended the audience was still demanding more.

ABC was in trouble. For a moment it looked like CBS would save them with its late reprogramming, but the *Galactica* ratings didn't drop enough. It was still one of the top 15 shows in the nation. So ABC began manipulating the series, things like preempting, time shifts, anything to keep the show

(Continued on page 45)

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I MARRIED A MONSTER

(Continued from page 61)

that the fact is undeniable, she realizes that she has married not just an insensitive man, but a real monster.

But when she goes to the authorities to warn them, she faces more trouble in the form of nonbelievers, or worse, alien-possessed humans. Through her problems Fowler says something meaningful about the farer sex.

Imagine the knowledge (from a female point of view) that your husband is not your husband, but rather an otherworldly creature who wants to impregnate you, to facilitate the perpetuation of his alien race. A loathsome situation, at best. Variations on this theme have been done before and since.

But in *Village of the Damned*, for example, the alien children given birth by human mothers were the product of impregnation by a "force" (an extraterrestrial holy ghost)—not an alien in (or out of) husband's clothing. Similarly, who could deny the terrible violation perpetrated on the heroine in *Rosemary's Baby* (1968), where the devil himself did the dishonors. Or in *The Demon Seed* (1977), where a rapist computer uses a human female to spawn an offspring.

I MARRIED A MONSTER's difference is that it is not physical, but psychological

violence (the pain of the loss of her real husband) that afflicts Marge.

From Marge's point of view, as she learns the truth and sets out to do something about it, we find the film's message. In her attempts to mount a counterattack on the aliens, she meets with condescending and patronizing attitudes that Kevin McCarthy, even at his most hysterical and seemingly crazy moments in *Body Snatchers* (remember him standing in the middle of the busy highway screaming, "They're here! They're here! You're next!") never had to contend with. The reason for those obstacles in Marge's path, comes down to one fact—she's a woman. And women, like children, (said the society of the 50's) should be put on hold. But what *I MARRIED A MONSTER* goes on to say is that we treat women this way at our ultimate peril. The film, predating bra burning, women's lib, ERA, and all the rest, says that if we don't listen to them, we could lose them, and the whole ball game as well.

With its minimum of special effects, its touch of the Val Lewton tendency of terror, and a generous helping of the noir aspects of Fritz Lang ("My mentor," as Fowler calls him) there is a real feeling of terrible frustration as Marge's efforts to warn her friends is thwarted at every turn.

But perhaps what gives one "the creeps" as much as any other as-

pect of the film, is the average American small town setting too real to be a fantasy, yet too horrible to be real. It's the outwardly innocent, friendly and "untouched" small town environment where "the creatures walk among us." It's the town where nothing ever seems to go wrong, and a town we've seen before in *Body Snatchers*, and *Invaders From Mars* where things go very, very wrong.

No one could argue with Fowler when he says that *I MARRIED A MONSTER* is a film about the aliens' fight for survival. But turn the glass another way, and we see it is also a woman's (and through her, all women's) fight for survival in their own familiar and "friendly" environment. Part of the beauty of this and other genre films of the fifties that they crystallized not only the hopes, but also the fears, of an entire generation, who outside of film portraits would appear mostly ambiguous, if not somewhat mysterious in retrospect.

If you have any doubts about how far films have come since the genre movies of the fifties, (not to mention how comfortable we've become with the ideas of space and its potential inhabitants) compare Spielberg's *Close Encounters of the Third Kind* (1977) with any one of the fifties space flicks, including *I Married A Monster From Outer Space*. It's the difference between an earlier generation's fear

of where they were headed, compared to today's belief, well-proven by man walking on the moon and the triumph of the space shuttle, that we can reach up and touch the stars.

The Fifties was the "them" decade, one could never be sure of the other guy ("I hear they dropped another test bomb," "The papers say they've come up with a bigger missile," "UFO's? Yeah, I seen one of them.") Today though, the "ME" generation has heroes like Han Solo and Roy Neary. They're not flawless men, by any means, but they are confident enough to meet the unknown, head-on if necessary.

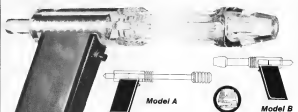
The hero for the Eighties, Indiana Jones, even manages to come as close as any mortal ever has to meeting God, and escapes with nary a singe from the wrathful holy fire. And even our Aliens are just friendly little critters, these days, who put on pretty light shows (E3K again).

It would seem that with so many previously unknown frontiers, either conquered or pretty well known by now, the old scares, i.e. whether the person lying in bed next to you is really what he or she seems to be, just don't make it these days. Truer than ever are the words, "There's nothing to fear but fear itself."

And maybe sometimes, the aliens

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